

MUSICAL FOUNTAIN

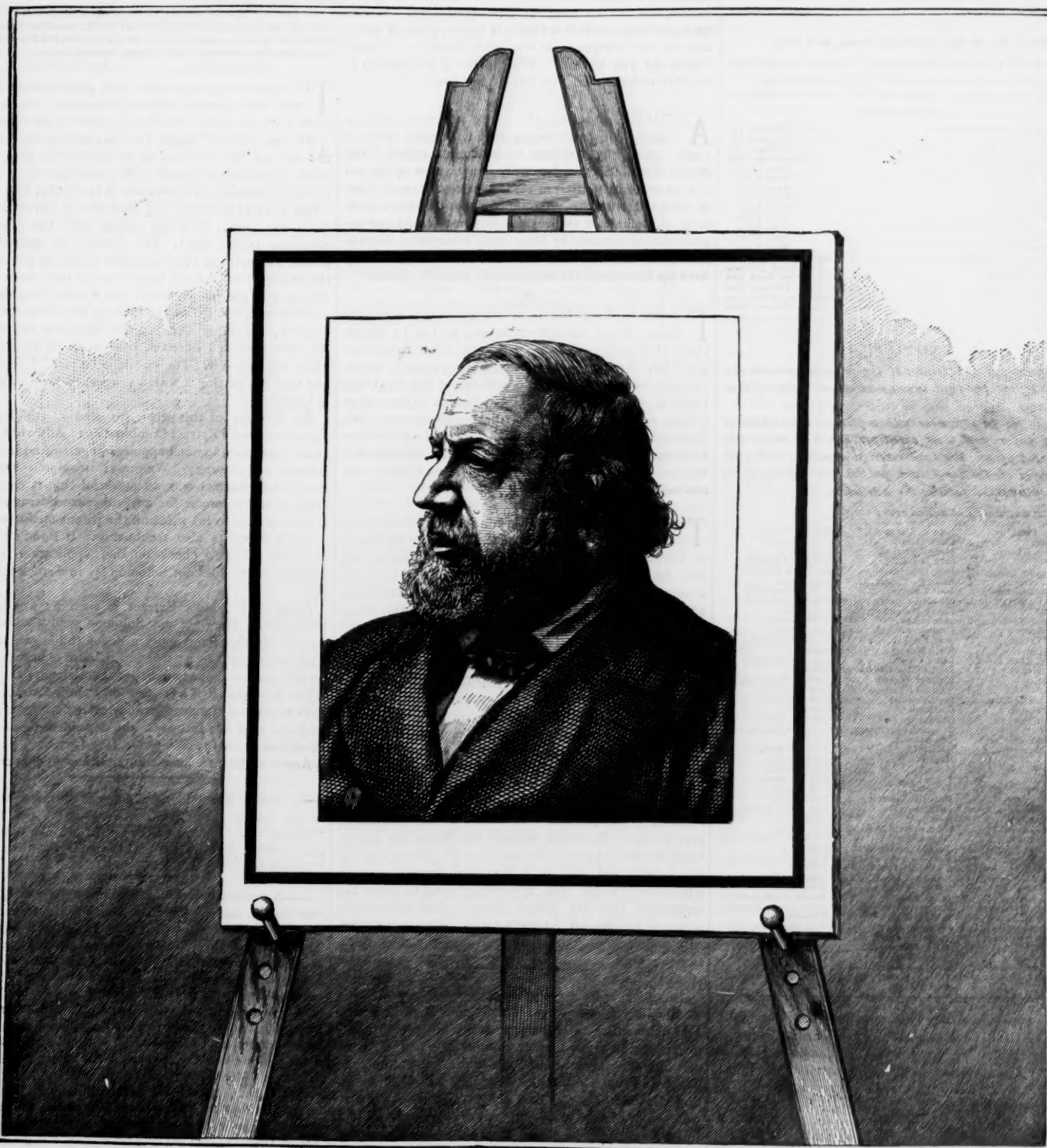
A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

VOL. X.—NO. 20.

NEW YORK, WEDNESDAY, MAY 20, 1885.

WHOLE NO. 275.



FERDINAND HILLER.—IN MEMORIAM.

THE MUSICAL COURIER.

- A WEEKLY PAPER -

DEVOTED TO MUSIC AND THE MUSIC TRADES.

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NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars.

During the past five years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

A new name will be added every week:

Adelina Patti, Sembrich, Christine Nilsson, Scalchi, Trebelli, Marie Rose, Anna de Bellocca, Estelka Gerster, Nordica, Josephine Yorke, Emilie Ambre, Emma Thursby, Teresa Carreno, Kellogg, Clara L., Minnie Hauk, Materna, Albani, Annie Louise Cary, Emily Winant, Lea Little, Muriel Celi, Chatterton-Bohrer, Mme. Fernandez, Lotta, Minnie Palmer, Donald, Marie Louise Dotti, Geistinger, Fursch-Madi,—a, Catherine Lewis, Zélie de Lussan, Blanche Roosevelt, Sarah Bernhardt, Titus d'Ernesti, Mr. & Mrs. Geo. Henschel, Charles M. Schmitz, Friedrich von Flotow, Franz Lachner, Heinrich Marschner, Frederick Laz, Nestore Calvano, William Courtney, Josef Staudigl, Lulu Veling, Florence Clinton-Sutro, Calixa Lavalée, Clarence Eddy,	Ivan E. Morawski, Clara Morris, Mary Anderson, Sara Jewett, Rose Coglian, Chas. R. Thorne, Jr., Kate Claxton, Maude Granger, Fanny Davenport, Janaushek, Genevieve Ward, May Fielding, Ellen Montejo, Lilian Olcott, Louise Gage Courtney, Richard Wagner, Theodore Thomas, Dr. Damrosch, Campanini, Constantin Sternberg, Dengremont, Galassi, Hans Balatka, Arbuckle, Liberati, Ferranti, Anton Rubinstein, Del Puente, Joseffy, Mme. Julia Rive-King, Hope Glenn, Louis Blumenberg, Frank Vander Stucken, Frederic Grant Gleason, Ferdinand von Hiller, Robert Volkmann, Julius Rietz, Max Heinrich, E. A. Lefebvre, Ovide Musan, Anton Udvardi, Alcun Blum, Joseph Koegel, Dr. José Godoy, Carlyle Peterales, Carl Reiter,	William Mason, P. S. Gilmore, Neupert, Hubert de Blanck, Dr. Louis Maas, Max Bruch, L. G. Gottschalk, Antoine de Kontaki, S. R. Mills, E. M. Bowman, Otto Brendla, W. H. Sherwood, Stagno, John McCullough, Salvini, John Raymond, Lester Wallace, McKee Rankin, Boucicault, Osmond Tearle, Lawrence Barrett, Rossi, Stuart Robson, James Lewis, Edwin Booth, Max Treuman, C. A. Cappa, Montegriffo, Mrs. Helen Ames, Marie Litta, Emil Scaria, Hermann Winkelmann, Donizetti, William W. Gilchrist, Ferranti, Johannes Brahms, Meyerbeer, Moritz Moszkowski, Anna Louise Tanner, Filoteo Greco, Wilhelm Junck, Fannie Hirsch, Michael Banner, Dr. S. N. Penfield, F. W. Riesberg, Emmons Hamlin, Otto Sutro.
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WE are trustworthily informed that "Dr." Eberhardt, of the Grand Conservatory of Music, is going to start next fall a paper to be called *The Conservatory Journal*. The "Dr." ought to be able to tell a good deal, and the truth, about New York conservatories. If he does not, we will.

THIS number of THE MUSICAL COURIER contains the biography of the dead master, Ferdinand Hiller, and the description of a concert for the monument of his teacher, Hummel. Peculiar coincidence! We also call attention to the fact that Friday is the anniversary of Wagner's birthday, May 22, 1813.

AN item will be found in our home news which reports provision for free concerts in our various parks in the summer months. The Park Commissioners deserve thanks for the liberality with which they meet the wishes of thousands of poor working-people, to whom a gratuitous popular concert of the kind which will be given affords both great pleasure and elevating diversion of mind.

AS an evidence of the high state of musical culture in some of our universities, it is only necessary to state that at the final meeting of the season of the Yale Alumni Association, at the University Club Theatre, on Friday evening last, at which the Hon. William M. Evarts, United States Senator, was named as Fellow of the College, the musical entertainment of the evening consisted of a *banjo quintet*, played by members of the alumni. And this in New York city!

THE London *Musical World*, in its issue of the 2d inst., informs us that "Mlle. Lilli Lehmann, of the Royal Opera House, Berlin, is engaged at the German Opera, New York, where she is to sing twelve nights a month, and receive \$800 for each appearance." All we have got to say to this is that it is a good piece of news, but we are tempted to ask, with Sam'l of Posen, "How do you know?" What place of amusement is this "German Opera, New York," any how?

ARCHER'S editorials this week are very amusing again. He talks nearly half a column about a "new opera," by Adalbert Goldschmidt, called "The Seven Mortal Sins." The work is not a new opera, but it is an oratorio, written in 1872. The rest of the column is filled out with the program of a music festival, to be held at Bonn, and the reprint of some stupid and ungrammatical remarks by Mrs. Craik, a lady who failed as an actress and now tries her hand at lecturing. Pretty hard up for editorial thought, aren't you, Mr. Archer?

IN order to dispel the fog which seems to obscure the vision of our foreign exchanges, we beg to inform them that neither Walter Damrosch, Adolf Neuendorf nor "Dr." Amberg, as these exchanges variously assert, has succeeded to the position held by the late Dr. Damrosch at the Metropolitan Opera House. There is at present no musical director of that establishment. Mr. Edmund C. Stanton is business manager, and Walter Damrosch, assistant musical director. Mr. Stanton will engage a musical director, probably Hans Richter, this summer.

THAT Minnie Hauk, who is considered here an opera singer of the third rank, should create the furore in Berlin which the daily and musical journals of that city describe in such glowing terms, seems to us an anomaly. However, her case is only one of the many which demonstrate that the musical public of this country demands operatic artists of the highest rank and gifts, and will not become enthusiastic unless it hears such, while Europeans are satisfied and become "enchanted," as one of the Berlin papers says, with singers of the Minnie Hauk stamp.

TO show that we are not prejudiced against our English censor and the avowedly best musical critic of England, Mr. Joseph Bennett, we gladly reprint an interesting part of his "Observations on Music in America," from the May number of our esteemed transatlantic contemporary *The Musical Times*. We do not hesitate to give credit to the source whence we derive the article, while Frederic Archer, as usual, plies the scissors to fill his journal and also, as is his wont, forgets to credit where credit is due, thus apparently trying to create the impression that Mr. Joseph Bennett had written his series of articles for Archer's paper. This is undoubtedly a breach of journalistic ethics of the most questionable kind.

GROVE'S BLUNDERS.

GROVE'S Dictionary of Music and Musicians contains many interesting articles, but every issue is marred by an unpardonable number of mistakes, many of which have been pointed out in previous numbers of THE MUSICAL COURIER. The latest issue, which extends from "Tis the Last Rose" to "(Die) Verschworrenen" is as bad as any of its predecessors. Regarding some of the mistakes in it, we cannot do better than quote the remarks of our esteemed contributor, Mr. H. T. Finck, in the last number of the *Nation*:

It appears as if Dr. Grove had been somewhat careless in editing the present part of his dictionary. In the article just named [Tonic Sol Fa], C is referred to as "a certain white key lying between two black keys" on the piano. The word Nibelungen is repeatedly misspelt "Niebelungen."

Regarding Dr. Tourgée, we are told that "he is at present in robust health, and it is to be hoped that his useful life may be spared for long"—a statement which hardly seems in place in a musical dictionary. The greatest surprise, however, is reserved for the reader in the article on Verdi. The writer, who seems to be an Italian, asserts with reference to Wagner that "Paris has notoriously shut her ears to him, and New York appears as yet not to have heard one of his operas!" Such ignorance may be pardonable in an Italian, but is not in the editor, for whose benefit we will state that "Tannhäuser" and "Lohengrin" were first heard in New York twenty-six and fifteen years ago respectively; that "Lohengrin" has since that date been given almost every year; that the "Flying Dutchman" and "Die Walküre" are also known here; and that at the past season of German opera at the Metropolitan Opera House twenty-five performances out of fifty-eight were devoted to Wagner. The writer of the article in question chuckles through several columns over the fact that "among living composers Verdi is undoubtedly the most universally popular"—which is notoriously untrue, since in Paris Meyerbeer and Gounod are more often performed, and in Germany (the only country that has a large number of first-class opera-houses) Wagner, Meyerbeer, Mozart, Lortzing and Weber outrank Verdi in popularity; while New York, as just shown, seems disposed to follow Paris and Germany.

LILLIAN RUSSELL'S REAPPEARANCE.

After her absence from the Casino, as mentioned in Monday's and Tuesday's papers, on account of painful and swollen face, caused, as reported, by poisonous cosmetic, is explained by the following letter:

NEW YORK, May 14, 1885.

Pond's Extract Company:

GENTLEMEN—Allow me to thank you on behalf of my wife (Lillian Russell), who has been cured by POND'S EXTRACT, prescribed by her physician; and, without exaggeration, let me tell you that had it not been for your wonderful extract she would not have appeared to-day.

Yours, sincerely,

EDWARD SOLOMON.—Advt.

THE above clipping, from a daily paper, speaks for itself and scarcely requires comment. Yet it suggests a few thoughts, which we present to our readers.

We saw "Polly" again this last week at the Casino, and we saw Mr. Solomon as he wielded the baton over what is popularly supposed to be a musical entity. Then we met a manager of experience in the lobby, who said: "This work of Solomon and Mortimer is having a wonderful run here. It is the veriest 'rot,' but it is just what the people want. The libretto is probably as idiotic as anything ever launched upon the public, and the music is on a dead level of worse than mediocrity. Yet, as you see, people crowd the Casino, laugh at the performance, and go away thinking they have seen and heard a good thing. Art is a fine subject to talk of, but the composer and librettist who work on an elevated plane will get left. The public want 'rot,' I repeat it, and they are getting it with a vengeance, here as well as in London."

We thought of this when we read of the Russell-Solomon-Pond's Extract Combination. And we thought of the Russell-Solomon happiness in getting an immense amount of notoriety. We never imagined, however, that Pond's Extract was so powerful that it drew that letter from Solomon for any other consideration than that of justice to his wife and the patent medicine.

Three thoughts also troubled us. If Pond's Extract can cure Lillian's cheek on one application, why in heaven's name does not Solomon lay in a stock for himself?

Again: If Pond's Extract is such a "wonderful" medicament, why does not Solomon send a dozen bottles to Mortimer and apply a dozen to his own brain? The result might be a "wonderful" cure of brain trouble on the part of those two art-less gentlemen.

Can it be that if it were not for Pond's Extract, Solomon would not "appear" to-day or again forever? Let us hope that his future is not dependent on any such condition of affairs.

And still the American composer has no chance.

—During March fourteen different operas were given at the Leipzig Stadttheatre. Among them were Weber's "Oberon," and "Silvana," lately revived in a new version with great success, and Wagner's "Lohengrin," "Rienzi" and "Tannhäuser."

—A new organization for glee singing is coming to the front—the St. George's Glee Club, a male quartet, formed for the revival and maintaining of a delightful form of vocal part-music, the old English glee. We have numerous glee clubs, so called, in this city, but few, if any, of them sing glees. A "glee," according to the late John Hullah in Grove's Dictionary of Music and Musicians, is "a piece of unaccompanied vocal music in at least three parts, and for solo voices, usually those of men." A large majority of old English glees for male voices, as well as those of more modern writers, were written for male alto, two tenors and bass, and with this combination they are sung by the St. George's Glee Club. The club comprises Mr. W. Mahoney, alto; Mr. H. R. Humphries, first tenor; Mr. E. H. Dexter, second tenor, and Mr. Cholmondeley Jones, bass. It is expected that the revival of these old glees will make quite a popular hit. The St. George's Glee Club sang last evening, with great success, in a concert at the Music Hall, Yonkers, where they had the assistance of Miss Trischet, soprano, and Mr. Louis Blumenberg, the violoncellist. This afternoon they sing to an invited audience at the Casino, and to-morrow evening they give their first New York concert at Chickering Hall.

A MEMORABLE MEETING.

Liszt, Rubinstein and Leschetitzky
at Pressburg.

[SPECIAL REPORT FROM OUR OWN CORRESPONDENT.]

VIENNA, April 13, 1885.

Anton Rubinstein will play for the benefit of the Hummel Monument at Pressburg, this evening. He will be assisted by Professor Leschetitzky and the Abbé Liszt will be present at the concert.

I READ the announcement while skimming through the *Freie Presse* over my Frühstück-kaffee at the Café Central. To go? By all means. The opportunity of securing an interesting item for the readers of THE MUSICAL COURIER was too favorable to be allowed to pass unheeded. At 3.30 in the afternoon I found myself at the depot of the Staats-bahn with a ticket in my pocket containing the legend, "From Vienna to Pressburg, via Stadlau." At the ticket-seller's window I was preceded by a party of excited passengers, all clamoring for their tickets and afraid of missing the train, which was due to leave in a few minutes. "Why this 'Hetz,' gentlemen? Ah, the concert party!" Rubinstein, arrayed in the glory of a new hat and gray duster and surrounded by a swarm of pretty girls, demands "Fünf Billette, erster Klasse." After him comes Gutmann, the publisher, who purchases three more, against the remonstrances of two young and vivacious countesses, who he insists shall be his guests for the day.

On the platform without we meet Leschetitzky, accompanied by the charming Stepanoff; Herr Bösendorfer, the piano maker, is also there, and a bevy of fair Leschetitzkyanerinnen, together with Moritz Rosenthal, the pianist, who presently approaches Rubinstein with a letter of introduction, which the Meister peruses rather dryly. I fancy the young man is a trifle disappointed, for Rubinstein, after having lifted his hat very politely, immediately resumes his conversation with the ladies, to the evident discomfiture of friend Moritz, who perhaps expected, and certainly deserved, better attention. The bell, at last! Good-bye, Vienna! We enviable mortals!

PRESSBURG, 6.30 P. M.

After a ride of one and a half hours on the lightning express, arrived in this quaint old town, celebrated as the birthplace of Hummel, and for its Zwieback and Beugeln, our whole party has taken quarters at the "Hotel zum grünen Baum," a sorry-looking old barrack, but the best the town affords. At six o'clock a carriage, that we had been impatiently expecting, entered the portals. It contained the precious freight of Liszt, and the first to kiss the hand of the venerable old Meister were Leschetitzky and happy young Rosenthal. Then greetings were exchanged with other friends, when the party separated to prepare for the event of the evening. Thanks to Herr Batka, the affable manager of the concert (who came with Liszt direct from Buda-Pesth), THE MUSICAL COURIER is insured a place at the concert, as well as invited to the banquet, which is to be given after the concert in honor of the distinguished guests.

PRESSBURG, April 14.

The concert, as might have been expected, proved a most brilliant affair. The sum realized for the Hummel Monument must have been considerable, for seats were sold at high figures and the Comitats-saal, in which the concert was held, was filled in every part. When Liszt entered the hall, shortly after seven o'clock, he was greeted with enthusiastic cries of "Elién!" a Hungarian expression of approval, signifying "Long may he live," with which I was to become thoroughly well acquainted during the course of the evening. The white-haired old Meister smiled and bowed, as only Liszt can smile and bow, and made his way through the densely-thronged aisles to a seat that had been reserved for him in close proximity to the stage. Liszt is constantly accompanied by a fair being, who ministers to his every want with a daughterly affection. Of course, the young and handsome creature is cordially envied on this account by hundreds of her sex—for Liszt is the same incomparable "ladies man" to-day that he was fifty years ago; the magnet of his attraction is as all-powerful as ever, and it is truly touching to see with what ineffable delight the feminine heart treasures the trophy of a smile, a kiss, an embrace from—Liszt (and the old rogue is not miserly in bestowing them). But I wander. The program of this memorable concert was as follows:

1. Grand Septuor.....J. H. Hummel
Piano, Rubinstein; flute, Loeschdörfer; horn, Walleschek; oboe, Pauer;
viola, Hopetzky; cello, Dobnanyi; contrabass, Chalupa.
2. a. Sonate, op. 27, No. 3.....Beethoven
b. Variations, F minor.....Haydn
c. Variations, D minor.....Händel
Rubinstein.
3. Sonate, four hands.....J. N. Hummel
Rubinstein, Leschetitzky.
4. a. Sonate, op. 35.....Chopin
b. Barcarole.....Chopin
c. Impromptu.....Rubinstein
d. Barcarole.....Rubinstein
e. Nocturne.....Rubinstein
f. Valse.....Rubinstein

Rubinstein is much the same untamed Tartar of the keyboard that he was when I last heard him on American soil. His powers to magnetize, to thrill, to delight, to bring forth tears are as unlimited as ever, and on this long-to-be-remembered evening he fortunately happened to be in one of his moods for exercising them. This was somewhat to my surprise. In the Hummel "Septuor," namely, he had the assistance of six good fellows, who fiddled and

scraped and tooted away with commendable earnestness, but who were, nevertheless, little more than ordinary village musicians. To me, the enthusiasm of the well-fed, contented-looking Philharmonikers of Pressburg proved a delicious novelty (especially the frantic efforts of the *dirigent* to keep the boys together with one hand while turning the pages for Rubinstein with the other); and it may be that Rubinstein himself was so much impressed with the humor of the situation that he overlooked and forgave artistic shortcomings. Of course that did not prevent him from offering up a "Dankgebet nach dem Sturm" (prayer of thanksgiving after the storm) at the happy conclusion of the performance. One of the most interesting numbers on the program was the Hummel "Sonate" for four hands, with Professor Leschetitzky as primo-player. This great pianist and teacher is so seldom heard in public, that those who had the good fortune to hear him on the present occasion had cause to congratulate themselves. Leschetitzky's touch and style are brilliant in the extreme, and his tone is fully as large, if not larger, than Rubinstein's.

Yet he never abuses this power, but always remains the fine-feeling, true artist. As an interpreter he has no superior. He is constantly surprising you with flashes of fancy, with new, strange, rhythmic and dynamic shadings, exquisitely executed—with new beauties of touch and color, and with the manifold graces of his style, which seeks its equal not only for its elegance, but for its manly vigor and character as well. The duo created boundless enthusiasm, and the distinguished couple were compelled to bow their acknowledgments a number of times in response to the tremendous applause. At the close of the concert Rubinstein gave Liszt's "Valse Impromptu" and a "Concert Study" as *encore*. The aged Meister sat near the stage, within a few feet of the player, and in full view of the audience. It was a highly interesting study to watch Liszt's face during the performance of these two pieces. It was fairly radiant with pleasure as he followed the artist through the various moods and caprices of the music. Not a note escaped him; not a good point was made that did not elicit a smile of approval, a nod of appreciation that spoke more eloquently than words. "Ah, that was cleverly done." "Bravo!" "Anton, du bist ein Teufels-Kerl" (Anton, you're a veritable imp of Beelzebub). Rubinstein finished, received the homage of Liszt, and in passing off this stage the multitude shouted *Elién!* with one voice, and then reluctantly dispersed to dream of shaggy manes, of flowing, silvery locks, of Jupiter-heads, of sunshine and celestial concord of sweet sounds.

For the favored few, however, who had received invitations to the banquet, the end was not yet. By half-past ten o'clock the change of scene from the Comitats-saal to the *salle-à-manger* of the Hotel zum Grünen Baum had taken place. The company included some eighty representatives from the *crème de la crème* of Pressburg and Vienna society, who for the next two hours, in utter and abject earthliness, vied with each other in doing justice to the excellent *menu*. Rubinstein, Liszt and Leschetitzky sat at one "Tafel," in the midst of a garden of female loveliness. Gutmann, between his two countesses; Bösendorfer, and Graf Esterhazy reigned supreme at a second table, and at a third Moritz Rosenthal, Herr Batka and THE MUSICAL COURIER had been formed into a convivial clover-leaf by some deft and unseen hand. Toasts were, of course, inevitable and numerous. The first was brought to Rubinstein, "the great master in the realm of tones, in whose honor we are here assembled," to which the hero of the evening responded in a most happy vein by expressing his thanks for the compliment, and then by bringing a counter toast, in which he compared himself with a common soldier, and wound up by asking all to join him in drinking to the health of the Field-Marshal. His last words, "Der Feldmarschall lebe hoch!" produced an indescribably electric effect; amid general excitement, *jubel*, clinking of glasses and never-ending cries of *Elién!* the goblets were drained to the health of the incomparable master of them all—Liszt.

Count Esterhazy then proposed a toast to Professor Leschetitzky. "A third great master, with whose company we are honored," Leschetitzky, on his part, brought one "to the memory of Papa Hummel, to whom we pianists owe more than can be expressed, &c.," to which the field-marshal said "Amen," with a thoughtful nod and Herr Gutmann proposed another to the "City and citizens of Pressburg." Herr Batka paid an additional tribute to Liszt, when the party broke up at the witching hour of one A. M. The "Tafelmusik" was furnished by a band of gypsies, who charmed us all with their inspired performance of Hungarian national music. At the conclusion of one piece—a wild and weirdly beautiful Czarada—the pleased fellows were rewarded with a round of applause that was instigated by Liszt himself. So passed an evening that will be long remembered by all who participated in its pleasures. The majority of the Vienna guests made their departure from the city of Zwieback this morning, also Liszt, who will remain in Vienna until the production of "Nero" (op. 20), and then proceed to Weimar, there to spend the summer. H. W.

There is no doubt ladies played in ancient times a varied assortment of instruments before the domestic tyranny of the keyboard was set up. In what may be called modern times, however, the lady violinist of Mozart's time will be remembered; but there is an interesting scene in an old play written about 1600 called "The Roaring Girl," in which the heroine—really a fine character despite her contempt for the restraints of society—takes a music lesson in which she not only sings, but plays the fiddle. This would seem to point to the conclusion that lady-fiddling was not, even then, as uncommon an accomplishment.

Ferdinand Hiller.

THE occasion for reprinting the picture and a life-sketch of this celebrated master is a very sad one. As we announced in the last issue of THE MUSICAL COURIER, the dear old master died a week ago last Monday at Cologne. He leaves a wife, a daughter, who is married to the excellent pianist and teacher, Kwast, a son and innumerable devoted pupils and friends, in which last class the writer of these lines has the honor of considering himself.

Ferdinand Hiller was born at Frankfort-on-the-Main, on October 24, 1811, and consequently was in his seventy-fourth year when he died. Hiller was the son of rich parents, who early recognizing his musical gifts gave him a most thorough education. He first studied under Alois Schmitt and Volleweiler at Frankfort, and in 1825 went to Weimar, where he became a pupil of Hummel. In 1827 he went with Dehn to Vienna, where Beethoven received and encouraged the young composer. From 1828 to 1835 Hiller lived with his mother, whom he greatly cherished, and who always had the most beneficial influence on his life, at Paris, then the centre of European art life. Here he met and became greatly befriended by such eminent musicians as Cherubini, Rossini, Chopin, Meyerbeer, Liszt, Berlioz and others. In 1836 the death of Hiller's father caused his return to Frankfort, where he conducted the well-known Cecilia Society. In 1839 he went to Milan, where, under Rossini's powerful protection, he brought out his first opera, "Romilda." The next year saw him at Leipzig with Mendelssohn, whose friendship he had gained before. Here, at the Gewandhaus, his beautiful oratorio, "The Destruction of Jerusalem" was produced for the first time and gained immediate recognition. In 1841 Hiller again went to Italy, but returned to Germany in 1842, and in the season of 1843-4 conducted, in the absence of Mendelssohn, the Leipzig Gewandhaus concerts. He also brought out, at Dresden, in the same year, two operas: "A Dream of Christmas Eve" and "Conradin." In 1847 he became Kapellmeister at Düsseldorf, and in 1850 was called in the same capacity to Cologne, where he immediately organized the conservatory which has since flourished under his guidance. Besides being the director of the conservatory, Hiller, from 1850 up to last spring, conducted the celebrated Gürzenich concerts and many of the no less renowned Nether-rhenish Music Festivals, which annually at Whitsuntide are held successively at Cologne, Aix-la-Chapelle and Düsseldorf. With the end of the past season, however, Hiller abdicated all his official positions, because, as he said, he "felt that he was getting old and had done his best work."

Hiller, as a pianist, in years gone by had a most finished technique, an exquisite touch and wonderful musical expression. His finest gift, however, was his power of improvisation. We have heard him at a Gürzenich concert, when the excellent pianist and teacher of the conservatory, Herr Isidor Seias, suddenly became ill, and Hiller took his seat at the grand piano; he then improvised for fully half an hour on Mozartian themes in a manner which was perfectly astounding, even to those who themselves are not wholly without his musical endowment. His favorite composer always remained Mozart, and he played this master's works with a finish and grace which never have been equaled; but also the concertos of Hummel, Moscheles, and of that entire school he rendered equally well. Schumann, who greatly appreciated Hiller's pianoforte playing, dedicated to him his only pianoforte concerto.

Hiller as a conductor, was perhaps less inspiring than might have been expected from a composer of such rare gifts, but it is a well-known fact that from Beethoven and Schumann down, great composers have not always been inspiring conductors. Hiller, however, had an enormous routine, and the orchestra always played under him with absolute confidence and safety. His conceptions were, of course, marked by fine musical instinct, and especially his interpretations of the classics remain remarkable in this respect. Performances under him also invariably were finished in detail.

As a teacher we do not believe Hiller has his equal in Germany to-day. He was most thorough, and yet not pedantic. He was severe, and yet kind. His explanations were clear and concise, and he did not lack patience in reiterating them. His advice to young composers was always valuable, and was willingly given where merit warranted it. In cases of self-conceit, however, his sarcasm was most cutting and severe.

Hiller is almost equally famous as a musical writer and as a composer. In the former capacity he excelled in *esprit* and amiability. Among his many essays may be mentioned as the foremost, "Music and the Public," 1864; "L. Von Beethoven," "Musical Life of Our Day," 1867; "Musical and Personal Matters," "Letters of M. Hauptman to Spohr and other Composers," "Felix Mendelssohn-Bartholdy—Letters and Recollections," 1876; "Letters to an Anonymous Lady," 1877; "Artists' Life," and "How do we hear Music," 1880. As a composer, Hiller belonged to the Schumann-Mendelssohn school, and the long list of his published works amounting to nearly two hundred, comprises works of all genres of music. Among them are six operas, two oratorios, of which his "Saul" is probably his greatest work and in it the chorus, "Oh, weep for him," is one of the finest conceptions that ever emanated from human brain; many cantatas and psalms, a pianoforte concerto, many chamber music works, three symphonies, several overtures, and a great number of works for the pianoforte—all of which show refinement, taste, culture and masterly workmanship.

In 1868, the University of Bonn gave Hiller the title of Doctor, and in 1878 he was knighted by the government. Personally, Hiller was amiable, kind-hearted, generous, witty, highly educated, and, above all, a perfect gentleman in every sense of the word. *Requiescat in pace!*

PERSONALS.

A BALTIMORE COMPOSER.—Prof. Fred. Eversman, Jr.'s, "Reunion March" will be performed to-day by the Sixth Mexican Cavalry Regiment Band at the New Orleans Exposition. Mr. Eversman is a young Baltimorean, a great student of Handel and an organist who plays three hundred and fifty pedal notes in one minute. He is better known as the composer of the "Marine March," played considerably at watering-places, the "Triumphal March" and the "Oriole March," all of which he says he arranged "for military bands without a score."

MISS GAFFNEY AS ARLINE.—Miss Lizzie Gaffney, an amateur singer of New Haven, Conn., took the part of Arline in "The Bohemian Girl," at Carli's Opera House, New Haven, on May 16.

GEORGE WERRENATH.—Mr. George Werrenath, the Brooklyn tenor, will soon leave for Europe, where he will remain about a year.

MATERNA'S ENGAGEMENT.—After Materna's engagement in the Thomas concerts in San Francisco is finished she will give eight concerts in cities on the Pacific Coast, including Portland, Ore., and Butte City, Mon. Materna gets \$1,000 a night with Thomas, but we doubt if she will average as much as that in the eight concerts she intends to give on her own account.

WELCOME, CARL ROSA.—Carl Rosa, director of the English Opera Company, London, has written to Mr. Castle here to ascertain whether a guarantee for an English opera season in this country could be secured. Mr. Castle has sent a favorable reply. Carl Rosa's English Opera Company would do well here.

MR. GILBERT ENGAGED.—Mr. John Gilbert, the basso, has been engaged by Mr. E. A. Locke, representing Mrs. H. K. Thurber, for the opera season in English at the Academy of Music, beginning next January.

HOW TO ENJOY CONCERTS.—"To enjoy your concerts thoroughly," said the gallant Kaiser Wilhelm to Mme. Essipoff recently, "one must see you as well as hear you play."

A WAGNER EULOGIST.—Professor White has invited the Rev. R. Haweis, the English Broad Churchman and eulogist of Wagner, to preach two sermons to the students of Cornell University next November.

PRaise FOR MR. RIESBERG.—The Erie, Pa., *Herald*, in its criticism on a recent Orpheus Society concert at which Mr. F. W. Riesberg was the soloist, says: "Mr. Riesberg is a pianist of the first rank. His technique is faultless. His octave work with his left hand is excellent. Altogether, he is an artist of rare culture and ability, and should he determine to remain here and pursue his profession, Erie may well be proud of the honor conferred."

MME. HOPE-KIRK'S PLANS.—Mme. Helen Hope-Kirk played at Washington at Miss Thursby's concert, in Albaugh's Opera House on Thursday last. The *Post* says: "Mme. Hope-Kirk made a decided hit, playing with rare brilliancy and feeling. Being twice recalled, she played in exquisite manner Raff's 'Am Lorelei Fels.'" Mme. Hope-Kirk is at present in Boston, and goes this week to summer quarters in Woodstock, Vt., and later to the coast of Maine. Next season, which is the last of her three seasons in this country, she opens in Boston with a series of recitals.

THEODORE THOMAS IN WHEELING.—The *Wheeling Intelligencer* says that "Wheeling's first grand May Festival concert [given on Saturday night, May 9, at the Academy of Music] was a decided success in every way. A better looking, larger or more cultured audience has not been seen in Wheeling for a long time than the one that filled Charley Shay's cosy Academy of Music on Saturday night. It was an audience that not only was pleased with itself, but it pleased Theodore Thomas. After the concert he expressed himself as thoroughly pleased with the reception that had been given him and his wonderful musical organization. He promised to give Wheeling a chance to hear him again."

The *Intelligencer* also says that "the concert was a most brilliant success and the most noted and memorable musical event in Wheeling in a generation."

MME. JUDIC'S ENGAGEMENT.—Maurice Grau sailed for Europe on the Servia on Sunday to complete in Paris the arrangements for the coming of Mme. Judic next season. He said before embarking: "I shall have an entirely new company to support Mme. Judic, and am now going to Paris to engage it. It is possible that I may retain M. Mezieres, of the troupe that has supported my opera-bouffe artists for several seasons, but this is not yet determined. I shall try to get as many people from the Variétés as possible. I have paid to Mme. Judic the advance of \$40,000 stipulated in our contract, and she will open the New York season at Wallack's Theatre on October 4. The season is limited to twenty subscription nights and four matinees." Mme. Judic will appear in "Niniche," "Lilli," "Mam'zelle Nitouche," "La Femme à Papa," "Le Cossaque," all of which were written especially for her, besides, probably, in "Divorçons."

SCALCHI IN CHICAGO.—Mme. Scalchi, on her appearance in concert at Chicago on Monday, May 11, sang the "No, no, no" aria from the "Huguenots," a gavot from "Mignon" and Manzocchi's duet, "I Piscatori," Mr. Oudin assisting in the latter number. She was in excellent voice, and the applause

given her almost amounted to an ovation. Mr. Johnston and the festival chorus sang the swan song from "Lohengrin," and Mr. Oudin sang a ballad, "The Message," and also the prayer from "Lohengrin," assisted by the chorus. Mme. Scalchi was the recipient of many exquisite floral tributes.

LOUIS BLUMENBERG.—Louis Blumenberg, the violoncello virtuoso, was the soloist at the Seventh Regiment Glee Club concert, given last Saturday night at the Seventh Regiment Armory. He also appeared last night in Yonkers Music Hall with the St. George's Glee Club.

HOME NEWS.

—Mr. Dixey is still playing *Adonis* at the Bijou.

—"Polly" is announced for nightly repetition at the Casino.

—Steinway Hall was closed for the season on Wednesday night last.

—Miss Minnie Palmer will appear at the Fourteenth Street Theatre next Monday.

—The New York Banks Glee Club gave its annual concert at Chickering Hall last evening.

—Litt's Summer Theatre, Milwaukee, Wis., will open June 1 with Grau's French Opera Company.

—The fifth annual convention of the American Tonic Sol-Fa Association will be held at Chicago on July 7, 8 and 9.

—Selections from a new burlesque by Le Clair, entitled "Fin Fin," was part of Sunday evening's performance at Koster & Bial's.

—Miss Bischoff, the charming young soprano who last winter made her debut at Steinway Hall, has left the city for her country seat on the Sound.

—The closing concert of the Musical Convention at Mt. Pleasant, Pa., took place on Friday evening, May 15. Mr. E. C. Greenlee, of Conneaut, Ohio, was conductor, and Miss Greenlee, accompanist.

—"The Black Hussar" still attracts large audiences at Wallack's Theatre. The bright and fluent music of the operetta and the beauty of its scenic attire are admirably suited so summer entertainments.

—The St. George's Glee Club are to give an invitation performance of old English glees in the foyer of the Casino this afternoon, and on Thursday evening they will appear in concert at Chickering Hall.

—The season at the Thalia Theatre will terminate with the present week, which will be given up to benefit performances. Saturday evening's representation will be for the benefit of Mr. Amberg and the program on this occasion will include one act of "Nanon," one act of "The Black Hussar," and the comedy "Sie hat ihr Herz entdeckt."

—Mme. de Ruiz, a well-known singing teacher of this city, was tendered a complimentary soiree musicale at Steck Hall last Wednesday night. It turned out to be quite a "swell" affair. Among the lady's pupils who were heard on this occasion were the Misses Noel, Mary Hunt, Williams, Smith, Conkling, Orvis, Flores and Philippine and Messrs. White and Woodcock.

—Mr. John Howson will appear in "The Violin Maker of Cremona" and play the violin at Miss Rose Coghlan's benefit at Wallack's a week from to-morrow. Mr. Robert Mantell and Miss Annie Robe will appear in a dramatic scene on the same occasion. Miss Coghlan will act in "The Honeymoon," and Messrs. C. R. Roberts, Henry Dixey, Osmond Tearle and J. C. Buckstone will take part in the entertainment.

—The Church Choral Union will give its final concerts for the current season at the Madison Avenue Congregational Church, on Friday afternoon and evening and on Saturday evening. Friday afternoon and Saturday evening "The Creation" will be sung, Miss Julia C. Hull and Messrs. Jameson and Babcock being the soloists, and Mr. H. R. Palmer directing the proceedings. The chorus is to number about 500 voices.

—The T. P. M. S. of the Church of the Puritans gave their last entertainment of this season on May 14. Compositions were played and sung of Rovaniemi, Homer N. Barlett, Molloy, Donizetti and Sullivan, by Mrs. C. E. Rich, contralto; E. A. Lefebvre, saxophonist, and the Tipaldi Brothers, mandolinists. The accompanists were Mr. L. H. Bogart, and Signor C. Gnaro. Miss Mary L. Runyon and Mr. J. W. Currier recited.

—The smallest audience of the engagement witnessed "Martha" at the Grand last night, notwithstanding the fact that Whitney, the matchless basso, made his appearance for the first time during the Ideals' present visit. The effect of Scalchi at the Exposition was plainly apparent, though a good-sized audience was in attendance. The cast contained Miss Stone as Lady Harriett, Miss Phillips as Nancy, Mr. Karl as Lionel, Mr. Whitney as Plunkett and Mr. Frothingham as the Sheriff. Whitney's work was excellent, as was that of Karl, and Miss Stone sang sweetly as Harriett. The chorus was woefully inadequate. In fact, the chorus has been cut down shamefully and lacks breadth in every piece. Everything goes, however, in a farewell engagement. To-night, "The Bohemian Girl."—*Chicago Mail*, May 12.

—The Park Commissioners have decided to resume the park concerts this summer. Cappa's Seventh Regiment Band has been engaged to play on Wednesday and Sunday afternoon in Central Park. The Battery will have its music, for Bayne's

Sixty-ninth Regiment Band will be there every fine Friday night. Conterno's Ninth Regiment Band will play at Tompkins' Park either on Tuesday or Thursday afternoons during the summer, and arrangements are being completed to have a band for East River Park on Saturday afternoons.

—A demonstration of the advantages of the tonic sol-fa system of teaching music was made at the residence of Mrs. J. D. Rockefeller, No. 4 West Fifty-fourth street, last Friday afternoon. The circular of the projectors of the system in this country claims the indorsement of the following teachers and musicians: Dr. William Mason, Dr. S. Austen Pearce and J. Remington Fairlamb, of New York; W. L. Tomlins, W. S. B. Matthews and Mrs. Sara Hershey Eddy, of Chicago; C. B. Cady, Michigan University, Ann Arbor; F. H. Pease, Michigan State Normal School, Ypsilanti, &c.

—Every singing teacher and singer should purchase a copy of a book called "The Mouth and the Teeth," by J. W. White, M.D., D.D.S., published by P. Blakiston, Son & Co., Philadelphia. It gives very valuable anatomical information which should be known to persons using their mouths so frequently and advantageously as vocalists do. The book contains plates and descriptions of the mouth and teeth, a study of which, taken together with a study of the vocal organ, gives a better understanding of that portion of the human body than singers usually have, and which they should by all means possess.

—The second annual musical festival at Rutland, Vt., takes place from May 25 to May 29, under the direction of Dr. Louis Mass, the assistant conductor being Mr. George A. Mietzke, of Rutland. The following artists will appear, together with an orchestra of twenty-eight performers and two hundred voices in the choir: Mrs. Gerrit Smith, soprano; Miss Ella A. Earle, soprano; Mrs. Ella C. Fenderson, contralto; Mr. Chas. V. Slocum, tenor; Mr. Avon D. Saxon, baritone; Mr. D. M. Babcock, basso; Dr. Louis Maas, solo pianist; Mr. Leopold Lichtenberg, solo violinist; Mr. E. M. Bagley, solo trumpet; Miss Alice Aiken, accompanist. Dr. Maas will give a piano recital and play solos during the week, and so will Leopold Lichtenberg. The fifth concert, on May 29, will be in celebration of the Bach-Händel bi-centennial, and on that evening Bach's Toccata in D minor, arranged for orchestra by Esser, will be played, and the "Messiah" will be produced.

Music in Fort Wayne.

FORT WAYNE, Ind., May 4.

THE W. T. Carlton English Opera Company gave "The Drum Major's Daughter" on May 1 and the "Mascott" on the 2d, to small audiences, at the Masonic Temple. Mr. Carlton has one of the best companies that has been here this season. Owing to some blunder in the local management the first opera was given without an orchestra, which accounts in part for the small audiences.

Arrangements are being completed for the Indiana State Saengerfest to be held here in June.

The Arion Society gave a fine concert at their hall last evening. W. F.

Minneapolis Melody.

MINNEAPOLIS, Minn., May 1.

THE Danz Orchestra concerts at the Washington Rink are largely attended, and will be continued until the rink closes, some time in July. Professor Zoch's seventh piano recital was given at the First Congregational Church, May 1, but the selections on the program were not as pleasing as those at his other recitals.

A parlor concert will be given by Prof. F. W. Merriam on May 12, for the benefit of the Hennepin Avenue Methodist Episcopal Church.

A new music journal has appeared in this city, the *Staff*, published by Brooke & Holmes, monthly. The first number contains the "Cycle Club March" and the "American Wheelman Galop." Charles W. Howe is the editor of this new venture.

The last of the Turner Hall concerts will be given May 2, complimentary to the Danz Orchestra. The following program will be rendered:

March—"Jobber's Union".....	Angleroth
Overture—"Slangerfest".....	H. Brandts
Selection—"Patience".....	Sullivan
Violin Solo—"A Little Grandfather".....	Langer
F. Danz, Jr.	
Selection—"Irish Patrol".....	Westpal
Bombardon Solo—"La Favorite".....	Hartmann
Solo by E. Baker.	
Selection—"Mascotte".....	Audran
	V. G. R.

Organ Recital in Norwalk.

NORWALK, April 30.

ONE of the most enjoyable musical entertainments given in Norwalk recently proved to be the organ recital by Mr. A. S. Gibson at the First Congregational Church, on Tuesday evening. Mr. Gibson had the assistance of Miss Anita Mason, of Brooklyn, and Miss Hall, of Boston, in interpreting an interesting and well-arranged program.

Miss Mason's second selection, "Die Lorelei," by Liszt, was artistically rendered, being given throughout with poetic feeling and a purity and steadiness of tone especially commendable in these days of misused vibrato.

Miss Hall, who has a rich contralto voice, sang an Ave Maria arranged from Raff's cavatina for violin, and "The New Kingdom" by Tours—a composition hardly deserving a place on so good a program.

Mr. Gibson's principal number was the new and difficult sonata in B minor by Merkel. The sonata, which comprises three movements, does not seem at a first hearing to contain anything especially noticeable in the first; in the second one hears a fine adagio; while the third and most interesting consists of a short introduction, moderate, and a passacaglia moderato assai, the latter being so skillfully written as to avoid any effect of monotony, although the theme appears at least twenty times. The passacaglia, be it mentioned to the uninitiated, is an old dance form founded upon an often-repeated bass. The whole sonata was admirably rendered by Mr. Gibson.

Among other selections the "Adagio," from Dudley Buck's sonata, op. 77; a "Communion," by Batiste; "Postlude in D flat," by Mely, and "Larghetto," from Mozart's clarinet quintet, were particularly pleasing, owing to refined phrasing and tasteful management of the stops.

In several numbers Mr. Gibson introduced a pneumatic swell of his own invention—a rubber tube, which, being applied to the mouth, enables the organist to produce the desired effect and at the same time proves a great labor-saving contrivance.

K. E. C.

Louisville.

LOUISVILLE, Ky., May 2.

THE testimonial concert tendered to Mr. S. H. Friedlander last night was a brilliant success. Notwithstanding that the weather was cold and unfavorable, the large hall was crowded to its utmost capacity. Signor Liberati's playing of the "Seventh Air Varié," by De Bériot, was a piece of artistic work rendered with wonderful delicacy and purity. He was encored and responded by playing "Non e ver," Mme. Eugenie Pappenheim sang two solos in a fine manner, each of which was encored. She responded by singing Braga's "Angel's Serenade," with violin obligato by Prof. Henry Burk. Professor Burk delighted the audience with his rendition of the Seventh Concerto by De Bériot. He is a true and conscientious artist and plays with fine expression and faultless execution. Mme. Julia Rivé-King is to give two piano recitals here next week at Macaulay's Theatre.

WAGNER.

Music in St. Paul.

ST. PAUL, May 2.

AFTER a lapse of eight years, Aimée has again visited our city, and although her face and voice show slightly the advance of years, yet in manners she is as piquant and pleasing as ever. Having left opera bouffe, as she says, for good, she, however, cleverly introduces in the second act of her English comedy, "Mam'zelle," a few of her famous songs, concluding with the "Pretty as a Picture" song and dance, which in her funny jargon sounds as though she had no idea of what the words meant.

Miss Marie Geist gave a pupils' recital April 30, and her rooms were crowded with guests. The program included twenty-four numbers, but none of the selections were very long, and the whole concert occupied but little over two hours. Miss Emma Lawrence played a beautiful solo on the zither with fine effect, and assisted in a piano quartet for two instruments. The other selections were vocal and instrumental selections by the younger pupils. At the Woodland Park Baptist Church a bird cantata was given May 1 under the direction of Miss Blanche Oliver, and all present were loud in their praises of the concert.

The Mme. Ahlander-Bergstrom Concert Company, assisted by Professor Stoeving, of St. Paul, gave a benefit concert at the First Baptist Church, April 28.

Mr. Clarence Eddy, of Chicago, will give a grand organ concert at the House of Hope Church, May 4, assisted by Professor Stoeving, Miss Glidden and others. I notice in the program the "Grand Fantasia" in E minor (the Storm), by Lemmens. Mr. Eddy played this selection for us some years ago, and it was the gem of the evening then, as it will probably be now.

ST. PAUL, Minn., May 15.

From the state of lethargy into which we had fallen since the May Festival we are at last awakened by the appearance of the McCaull Opera Company in "Falka" and "Prince Methusalem," May 14, 15 and 16. The company includes Bertha Ricci, Ray Samuels, Lily Vinton, Francis Wilson, Hubert Wilke, Harry MacDonough and George C. Boniface, Jr. Both of the operas were well presented, though "Prince Methusalem" took the best with the audience.

A Scandinavian concert was given at the First Baptist Church, Tuesday evening, and was very largely attended. Professor Stoeving's violin solo received a vigorous encore. Leander Bosch, a talented young musician, has been playing with the Selbert orchestra on several occasions, and has proved a valuable addition. He is a skillful performer on both the violoncello and the bassoon. There are no concerts in progress for next week, as many of our artists are working for the June Festival in Minneapolis. C. H. W.

Cincinnati Cullings.

CINCINNATI, Ohio, May 9.

WE have just been treated to a unique and somewhat rare musico-dramatic entertainment; that is, the "Antigone" of Sophocles, as set to music by Mendelssohn, Prof. George Riddle, of Cambridge, Mass., gave the literary part, and the Apollo Club, which is our largest male chorus, rendered the musical part of the work. As a dramatic elocutionist, Professor Riddle has few equals, and the choruses were rendered by the Apollo Club in the magnificent manner that characterizes the work of that conscientious body. It will be some time, no doubt, before we enjoy another such interesting entertainment.

We have had three first-class piano recitals this week; one by our own Mr. George Schneider and two by Mr. William H. Sherwood. That by Mr. Schneider was given Friday night, May 8, at the Young Ladies' School of Misses Nourse and Roberts. While the selections were all from the classics, they were of the grade and character that could be understood and appreciated by the young lady students, especially when interpreted in Mr. Schneider's masterly manner. Mr. Sherwood's recitals, given this afternoon and evening with the assistance of Michael Brand and other local talent, were given at the Vine Street Congregational Church for the benefit of a fund for a free reading-room. Mr. Sherwood and his matchless style of playing are too well known to call for extended remark or eulogy. Suffice it to say he was greeted with large and appreciative audiences, and he can rest assured of a hearty welcome any time he may pay the Queen City a visit.

Mr. Arthur Mees, conductor of the May Festival Chorus of 600 members, is out in a neat little pamphlet for the directors of the association, giving the result of the special drill in the chorus classes organized this year in connection with the large chorus. Experience has shown that a large number of the new members admitted to the chorus each year, on account of training and previous drill, prevented the chorus from making as rapid progress as might be desired. Hence, this year when anyone applied for membership, if he possessed a suitable voice, but was not a good music reader, he was compelled to join a chorus class, which was subjected to thorough and rudimentary drill by Mr. Mees. These classes were free to the individual members, being supported by the association. They have proven eminently successful, and Mr. Mees recommends their continuance on a larger scale next year.

Cincinnati has lost a good musician in the recent death of Prof. J. H. Brüsselbach, who was one of the best music teachers in our public schools, and conductor of the St. Cecilia Society.

Nashville is trying to obtain our popular conductor, composer and teacher, Mr. Jno. Broekhoven. It is to be hoped that they will not succeed in offering him flattering inducements enough to persuade him to go.

The May Festival Chorus will give three concerts next week, but I will write more fully of them in my next letter.

PLRO MAJOR.

Concert of the Arion.

THE fourth and last Arion Society concert for the present season was given at the society's hall on Sunday evening and was well attended by the members and their families. The program, like all of Mr. Van der Stucken's, was a very interesting one, particularly so on account of the performance of some new or seldom heard works for wind instruments. Of these novelties the opening one, an octet for flute, oboe, two bassoons and two horns, by Theodore Gouvy, op. 71, was the best written and most charmingly invented. We further heard a "Serenade" for two flutes, two oboes, two clarinets, two bassoons, bassoon and four horns, by Richard Strauss; Mozart's pretty

"Divertimento No. 12," for two oboes, two horns and two bassoons, and Goldmark's new "Frühlingsnetz," for male chorus accompanied by wind orchestra. The Arion sang this latter number particularly well, but also showed good training in fine shading, precision and clear enunciation in the rendering of the following a capella part-songs: "Das Sternlein," a Polish song, rather poorly set by G. Manzotti; "Altniederländisches Ständchen," by Kremser; "Gute Nacht," by Max von Weinzierl, and "Abschied von der Alp," by Engelsberg.

The solo singer of the evening was Miss Marie Van, a soprano with agreeable and resonant voice, good method and musical conception, who rendered Van der Stucken's "Ave Maria," Schubert's "Die Forelle," Mendelssohn's "Morgengruss," and Lassen's "Ich hatte einst ein schönes Vaterland." The young lady was highly successful with the audience and was twice encored, giving in response Schaefer's charming song "Haidekind" and the folk-song, "Mädel ruck, ruck, ruck." She was well accompanied at the piano by Mr. Carl Walters, an excellent resident musician. At this concert we also heard a pianist hitherto unknown to fame, named Edwin Klahre, who performed Grieg's new suite for piano, "Aus Holberg's Zeit," and the tarantella from Liszt's "Venezia e Napoli."

Observations on Music in America.

JOSEPH BENNETT, in *The Musical Times*.

III.—ORCHESTRAL AND CHORAL MUSIC.

SUCH remarks as I have to offer upon orchestral music in America must be taken in connection with a peculiar feature indicated in my preliminary article. I there pointed out that American orchestras are almost exclusively composed of imported players, under conductors many of whom are aliens, or, at least, of foreign origin. Let me assure my American friends that I am not referring to this in tones of reproach, from the merest suspicion of which, by the way, the tenor of my prefatory observations should be a protection. The fact that American orchestral music is in the hands of foreigners cannot possibly be ignored here, because it properly determines the scope and nature of what I have to say. To treat that music as native in origin, and, therefore, as indicating American powers and possibilities, would manifestly be absurd. It is simply a German article transferred from the Fatherland to the New World, and it occupies my attention of right only as it presents a model to, and exerts an influence upon, the American people.

To speak of orchestral music in America is at once to discuss the position and work of Mr. Theodore Thomas, who towers like Saul, the son of Kish, a head and shoulders above all his fellows. The standing of Mr. Thomas among his adopted countrymen is almost unique in itself, and quite unique as regards the wide range of his action and influence. Perhaps the nearest approach to it, on a much smaller scale, is that of Mr. Charles Hallé in our northern and northwestern counties. Even as Mr. Hallé dominates almost absolutely the higher manifestations of music in the region of his efforts, so Mr. Theodore Thomas rules in the chief cities of the Northern and Western States. Making New York the centre and principal seat of his labors, he from time to time organizes vast tours, extending over thousands of miles; his visit to each city being rightly regarded as the chief musical event of the local year.

No artistic man in the land exerts a wider or more powerful influence. He sets the standard of orchestral excellence throughout the Union, and employs all his talent and prestige so to raise public taste as that it shall reach the level of classic art. The instrument with which he chiefly works to this end is an orchestra composed, I believe, exclusively of Germans. Over its members Mr. Thomas exercises absolute control, and he has, beyond doubt, succeeded in making them the creatures of his will in all that concerns their artistic labors. Much care and judgment must have been exercised in choosing these performers—the more, if only the materials ready to hand in America are drawn upon. With regard to the point in question, I omitted to gather information; but, looking at the high average of excellence, the chances are that Mr. Thomas obtains his most important artists from Europe. In any case, his baton rules an orchestra of which the best conductor in the world might be proud. I do not say that it is faultless, or that on all points it will bear comparison with similar bodies in the Old World. The wind instrument players are not of equal merit, the first flute, for example, being conspicuous for tone and skill, while the first oboe offers in each respect matter for criticism. Again, the violins sound thin and poor by comparison with the fine, sonorous "strings" of our best English orchestras. Defects such as these, however, are dwarfed when placed in the same field of view with an admirable ensemble. Mr. Thomas's orchestra plays with one mind and one soul. It does not suggest so much a congregation of units as one unit only, with no possibility of interdependence. The motto of the body might be that of the United States, "E pluribus unum." This invaluable quality of oneness is, as every amateur knows, the proof of a perfect orchestra, and to secure it every good conductor tries his best as far as opportunities allow. When Habeneck presided over the unrivalled band of the Conservatoire Concerts in Paris, he rehearsed every section separately—taking the first violins, for instance, and, on encountering a doubtful passage, causing it to be played by each man in succession till the proper rendering had been individually mastered. I do not know that Mr. Thomas takes such microscopic pains as did the famous Parisian *chef d'orchestre*, but by some means or other he secures an almost equally good result. There are no two ideas or two methods in his band.

Only one idea or one method prevails, and that is the idea or the method of Mr. Thomas himself. His men are machines *plus* the intelligence which enables them to understand the will of their chief. On one occasion, in New York, I had an opportunity of seeing Mr. Thomas at work with his orchestra. Let me here premise that it is the custom among our kinsmen to hold what are called "public rehearsals," in the fashion adopted at the Handel Festivals, and the chief provincial gatherings among ourselves. These are really performances under another name, though the conductor has the right to make corrections and actually to "rehearse," if he think proper. It is not to an occasion of this kind that I now refer. The doors of Steinway Hall were very jealously guarded, indeed, when they opened, with ready courtesy, to the English stranger, who found himself alone in the auditorium. Among the works in preparation for a forthcoming concert was Beethoven's Seventh Symphony, the rehearsal of which enabled me to form a tolerably accurate opinion of the conductor's method, and not only of that but of his thoroughness. The Symphony in A major was, of course, perfectly familiar to the executants, who could have played no small part of it with closed eyes. Yet Mr. Thomas rehearsed the well-known movements as carefully as though none of them had ever been heard before; devoting attention to the faintest shade of *nuance* and the execution of the most trifling *appoggiatura*, not less than to those broader features which an audience would be likely to note. Herein was revealed the secret of the Thomas orchestra. Among the many definitions of genius is one describing it as "the faculty of taking pains." Accepting this, I may say with perfect truth that genius has built up the success of the organization under notice. I was struck with another feature—the perfect discipline of the orchestra. Every man gave patient attention to his work, permitting no distraction and showing no restiveness as passages were tried again and again.

Germans, perhaps, are specially amenable to discipline. They go through military service, in which, for three years, they are taught, with exceeding authority, that they must have no will of their own. Moreover, when a nation is carefully policed by a paternal government for generations, its habits of obedience ripen almost into an instinct. The Englishman, on the other hand, not having a paternal government and not being forced to attend a national disciplinary school, is apt to assert his personal liberty at inconvenient moments, and to show a want of respect for the office of his superiors. Readers of musical literature are familiar with stories about the unruliness of English orchestras—how they saddened Spohr, and brought tears of vexation into Mendelssohn's eyes. They are better now, it is true, thanks to the firmness with which the late Sir Michael Costa grappled with and suppressed a formidable evil. Mr. Thomas's manner with his orchestra reminded me somewhat of Sir Michael's. There was the same quiet firmness, and the same expression of devotion to the work in hand. Hence the rehearsal—a long one—proceeded in the most orderly fashion to its close. But when the word of dismissal had been uttered, Mr. Thomas's well-disciplined men resembled a lot of boys let loose from school. The noise of their tongues and the quickness of their dispersal showed how great had been the demand upon time and patience. I attended the Philharmonic Concert for which the rehearsal above spoken of was a preparation, and found the hall crowded with a brilliant audience who seemed to take a considerable degree of interest in the music presented. I am distinctly one of those who entertain a poor opinion of the classical taste of New Yorkers as regards the "divine" art. In such a mass of human beings, however, there must be a percentage of cultured amateurs, and the Philharmonic Concerts appear to enjoy the patronage of such persons in full measure. Madame Fursch-Madi was the vocalist, and the entire performance ranked as high as anything we have in Europe.

Miss Nevada's Farewell.

MISS EMMA NEVADA was inveigled into one of the numerous irresponsible concerts given for the benefit of the Bartholdi Pedestal Fund on last Friday evening. The concert was projected by a Dr. Martini who prevailed upon Miss Nevada and Theodore Toedt to sing on the representation that he was acting on behalf of the newspaper press of the city. He also managed to secure the co-operation of Miss Agnes Huntington and Mr. Van der Stucken and engaged an orchestra of forty. The instrumentalists got their money through the energy of Mr. Van der Stucken, notwithstanding there was, so Dr. Martini says, a loan of \$300. The lesson to the artists who were put to the humiliation of appearing before about 250 people is a plain one: When appeals are made to them in the nominal interest of public charities, they owe it to the charity, as well as themselves, to look into the motives, methods and authorization of the person or persons making the appeal.

The concert was artistically quite interesting. Miss Nevada sang the air of the Mysoli from Felicien David's "La Perle du Brésil" and the florid waltz from Gounod's "Mireille." These two pieces are her *chevaux de bataille*; she seldom fails to create a sensation with them and she stirred up a good deal of enthusiasm on this occasion. She then cast aside her dignity as an artiste and sang "Listen to the Mocking-Bird," with a *rum tum-tum-tum*, *rum tum-tum-tum* accompaniment of her own.

Miss Huntington sang "Non più mesta" from "La Cenerentola" with good execution and strangely mixed voice, and Mr. Toedt gave "Ah! non credevi tu," the romance from "Mignon." Mr. Van der Stucken was hard put to it for orchestral players, but nevertheless brought forward a novelty in the shape of a nocturne by Nicolai von Wilm.

THE MUSIC TRADE.

GREENER AGAIN.

A Full Exposition of the Situation.

THE demand for back numbers of THE MUSICAL COURIER containing the description of the Greener patent for piano attachment on square pianos and the evidences of the invalidity of his claim have induced us to reproduce our articles on the subject in this issue in full, together with the latest information on the subject.

In the course of this exhaustive analysis, three points of special importance must be kept in view, and they are:

FIRST—THAT GREENER'S PATENT SOFT-PEDAL ATTACHMENT IS FOR SQUARE, NOT FOR UPRIGHT PIANOFORTES.

SECOND—THAT THE PATENT HE CLAIMS ON THE SOFT PEDAL OF SQUARE PIANOS IS VOID, BECAUSE ON NOVEMBER 3, 1841, A PATENT FOR A SOFT-PEDAL ATTACHMENT EXACTLY LIKE HIS WAS GRANTED TO D. B. NEWHALL. THE ONLY DIFFERENCE BETWEEN NEWHALL'S AND GREENER'S IS THAT NEWHALL'S PATENT WAS SHOWN IN CONJUNCTION WITH AN ENGLISH SQUARE ACTION (FIG. 1), WHILE GREENER'S WAS SHOWN IN A FRENCH SQUARE ACTION (FIG. 2). NEWHALL'S PATENT ANTEDATES GREENER'S NEARLY TWENTY-EIGHT YEARS.

THIRD—THAT YEARS BEFORE GREENER'S PATENT WAS ISSUED, UPRIGHT PIANOS WERE SOLD AND WERE MADE IN THIS COUNTRY THAT CONTAINED THE VERY IMPROVEMENT WHICH HE CLAIMS UNDER HIS PATENT.

These points must be kept in view during the perusal of the following analysis:

We hereby reproduce Jacob Greener's United States

vogue in Boston until about 1860), while the Greener apparatus is applied to a "French square piano action," as used by the New York piano makers prior to 1860, and since adopted by all piano makers in the country.

It is, perhaps, needless to repeat here that both the Newhall and Greener apparatus, as applied to square pianos, were absurdities and never used to any extent, from the fact that by raising the under hammer-rail the space between the jacks and hammer butts became so large that the touch of the piano was completely destroyed.

We will now, without further comment, give a summary of incontrovertible facts which will prove that Jacob Greener, in his square piano soft pedal patent of February 9, 1869, has absolutely not the shadow of a valid claim, and that Messrs. Chickering & Sons and the other firms that have been sued will fully succeed in proving the utter worthlessness of J. Greener's pretensions:

1. Greener's patent of February 9, 1869, is completely anticipated and antedated by D. B. Newhall's United States patent of November 3, 1841, as shown below.

2. There is not one principle, word or feature in Greener's claim for his soft pedal in square pianos, which in any way could be construed to cover the present graduating soft pedal in upright pianos as being applied by Messrs. Chickering, Steinway and all other piano manufacturers of the United States.

3. Louis Grunewald, of New Orleans, La., has, between the years 1850-1861, imported and sold all over the South large numbers of "Gaveau" and "Schoules," of Paris, upright pianos, having this same graduating soft pedal.

4. Claude Montal, the blind piano manufacturer, of Paris, in 1857 published his large illustrated catalogue, duly entered in L'Institut de France that year, fully describing the graduating soft pedal in his upright pianos (see translation in THE MUSICAL COURIER of March 9, 1881, and November 5, 1884). Messrs. Steinway & Sons have one of these Montal catalogues in their possession presented to them by Mr. Montal's daughters, residing in Paris.

5. In the year 1858 Mr. Mathushek, of New York, introduced this soft pedal into several of his grand and square pianos.

6. Mr. C. F. Theodore Steinway, who had assumed his father's

York Tribune, of December 14, 1866; *Wilkes's Spirit of the Times*, December 29, 1866; *New York Daily News*, January 4, 1867.

10. Messrs. Steinway & Sons' upright piano shipped to the Paris Exposition in February, 1867, contained this graduating soft pedal.

11. Messrs. Chickering & Sons also began the introduction of this soft pedal some years before the date of the Greener patent.

12. Messrs. Steinway & Sons' United States Patent 81,306, dated August 18, 1868, for their tubular metallic action frame, shows the graduating soft pedal in the drawing and model deposited in the Patent Office in May, 1868, nine months before the date of Greener's patent.

We now leave it to our readers to judge how absolutely impossible it is, in view of the above array of facts, for Mr. Greener to prevail in his suit against Messrs. Chickering & Sons. His total defeat and the annihilation of his patent is as sure as the sun rises and sets, and Greener's mendacity in attempting to coerce the entire piano trade into paying him tribute for something which he did not invent, will meet with the fate it deserves.

TEXT OF THE TWO PATENTS.

DANIEL B. NEWHALL, OF BOSTON, MASS.

Letters Patent No. 2,330, dated November 3, 1841.

On Pianos.

To all persons whom it may concern:

Be it known that I, Daniel B. Newhall, of the city of Boston, county of Suffolk, and State of Massachusetts, have invented a new improvement for producing a very soft, clear and beautiful tone on the pianoforte, and do hereby declare that the following is an exact description of my invented improvements, references being had to the annexed drawings, making a part of my specification, in which A represents a check, B one end of the under hammer rail; C, an under hammer attached to the rail D; D, the upper hammer and upper hammer rail; E, top of the fly jack as it takes hold of the under hammer; F, N, an elbow lever; G, a longitudinal spiral spring; H, a connecting rod between the end of the lever and the soft pedal; I, a screw which holds the under hammer rail upon the edge of the check; K, a pin on which the upper end of the lever is swiveled to the end of the under hammer rail, to which is hooked one end of the spring G; L, another pin made fast in the check A, to which is hooked the other end

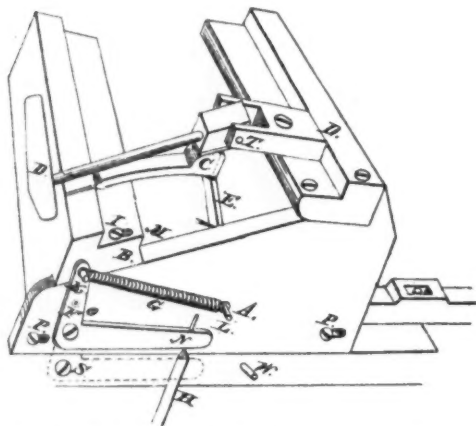


FIG. 1.—D. B. NEWHALL, PIANO ATTACHMENT, No. 2,330. U. S. PATENT, NOVEMBER 3, 1841.

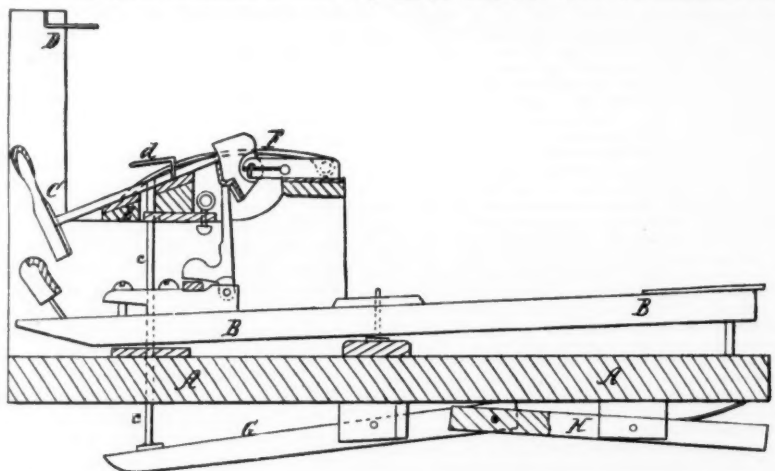


FIG. 2.—J. GREENER, PIANO ATTACHMENT, No. 86,747. U. S. PATENT, FEBRUARY 9, 1869.

patent, No. 86,747, of February 9, 1869, with the full text and the drawing of its principal figure (2), attached by him to a square piano, and also the full text and drawing of United States patent of D. B. Newhall, of Boston, Mass., No. 2,330, dated November 3, 1841.

To those skilled in the art of piano building, and even to all only fairly familiar with pianoforte actions and the workings of piano pedals, it will, on perusal and comparison of the two patents, become at once apparent that both patents cover not only the same principle, but almost identically the same apparatus and methods (as described in Newhall's "First Method"). We venture to say that this Newhall patent of 1841 alone will render the Greener patent of 1869 absolutely nugatory and void. It seems incredible that the United States Patent Office could, in 1869, patent to Greener what it had already patented to Newhall in 1841, and the only explanation of the matter is that the examiner was probably misled by the fact that Newhall's soft pedal is shown in conjunction with an "English square piano action" (in

business in Brunswick, Germany, in 1850, also made all his upright pianos with this soft pedal from 1862-65.

7. At the World's Fair of London, 1862, Claude Montal, of Paris, exhibited upright pianos with this graduating pedal, which is fully described in the official Jury Report, Class 16, on page 6, which was immediately published throughout the civilized world.

8. Henry Steinway, Jr., who had personally attended the said World's Fair, returned to New York about November, 1862, and introduced the graduating soft pedal into their upright pianos, at that time manufactured by Steinway & Sons, and continued by them ever since. We have seen in Steinway & Sons' warerooms, a few days ago, a Steinway upright piano bearing the number 9927, with this soft pedal. The entries in the books show that the instrument was begun in August, 1864, finished in June, 1865, and sold by Mr. William Steinway to Madame Lentillon, of West Eleventh street, New York, December 27, 1865, where it has remained ever since.

9. In the fall of 1866, Messrs. Steinway & Sons issued their illustrated catalogue, in which among other things this graduating soft pedal was fully described, as also in the public press of the city of New York, among which we will mention: New

of the spring G; P, P, screws which make the check fast to the bottom of the key board; S, W, a section of the edge of the bottom of the case.

The whole drawings represent an oblique perspective view of one end of the action, and it is to be understood that the other end is similar to it. They likewise represent the ends of the rails as they are attached to the check.

The nature of my invention consists in making such alterations and additions to the action of the pianoforte, as shall qualify the instrument to produce a soft and clear piano or pianissimo tone, freed from all impediments and imperfections which result from other methods designed to produce the same.

To enable persons skilled in the art of making pianofortes, to make them, or alter those made, according to my method, let them attend to the following described alterations and additions, namely:

(First method): I elongate the screw hole in the under hammer rail an eighth of an inch, and fit it to the neck of the screw, so that the rail may slide backward and forward freely one-eighth of an inch on the neck of the screw, as shown at I, and having made a rectangular elbow lever, F, N, I swivel it near the angular point, on the neck of a screw at F, making the screw fast in the face of the check A. Then through the upper end of the lever I pass the pin K, and make the inner end of it fast in the end of the under hammer rail B, the outer end projecting beyond the lever; next, having made the spiral-spring G, I hook one end of it on the pin at K, and the other end on the pin at L. Thus constructed, the spring draws the under hammer rail forward toward M until it is checked by the screw I. I in the next place make a small rod H, and place it in a perpendicular position;

it is connected to the soft-pedal at the bottom and with the end of the lever at the top at N, being articulated on a pin in the end of the rod, and passing up through the lever, the hole is elongated on the upper side of the lever, so that the pin may vibrate in it. The piano or soft tone is produced by pressing down the pedal with the foot; the pedal being a lever of the first order, shoves the rod H upward, the rod shoves the lever N upward, which gives the top of the perpendicular leg of the lever a horizontal backward, and as it is swiveled on a pin at K, fixed in the end of the under hammer rail at B, the under hammer rail is carried backward, until it is checked by the screw I; and the under hammer G, attached to the rail, is carried backward to the dotted line at C. This causes the jack at E to escape from the under hammer quicker, and the under hammer to take hold of the shaft of the upper hammer, at a greater distance from its articulating pin T, which lengthens the leverage and shortens the motion of the hammer D, wherefore it strikes the wires with much less force, causing smaller vibrations and softer tones.

(Second method): I have another method for producing the same effects, which is by moving the cheeks forward and backward, which moves the whole action except the jacks, and this I effect by making the following alterations, viz.: I elongate the screw holes P P in the cheeks one-eighth of an inch, and remove the lever E N lower down so as to enter the screw E, into the bottom of the edge of the case S W, instead of the cheek as shown at S, and I remove the pin K from the end of the under-hammer rail, and insert it a little lower down in the cheek at the dotted point O, and I shorten the perpendicular rod H so that the leg of the lever N may be parallel with the bottom of the case S W, as shown by the dotted lines on the edge of the case, and I detach the end of the spiral spring from the pin L, and hook it on to a pin inserted in the edge of the bottom of the case as at W; the spring being thus applied, effects the returning motion of the cheek. Now these alterations being made, the process of operation is the same as described in my first mode, for if the foot presses down the pedal, the rod H will shove up the lever, and the lever will slide the cheek backward, moving the whole action backward with it, the jack excepted; wherefore the jacks escape the under hammers quicker, which shortens the motion of the upper hammer D, so that it strikes the wires with less force, causing smaller vibrations and softer tones.

What I claim as my invention and desire to secure by Letters Patent, is the method of varying the points at which the force is applied to the hammer, so as to produce at pleasure a *piano* or *pianissimo* tone, by means either of an under hammer rail and hammer made movable as described, and as operated substantially as set forth; or by making the cheeks movable instead of the hammer rail, and operating them in the same manner so as to produce a similar effect.

In testimony that the above is a true specification of my said invention, I have hereunto set my hand this ninth day of October, in the year of our Lord, eighteen hundred and forty-one.

D. B. NEWHALL.

Witnesses:
JOHN KNAPP,
JOHN DWIGHT.

JACOB GREENER, OF ELMIRA, NEW YORK.

Letters Patent No. 86,747, dated February 9, 1869.

Soft-Pedal Attachment for Piano-Fortes.

To all whom it may concern:

Be it known that I, Jacob Greener, of Elmira, in the County of Chemung, and State of New York, have invented a new and improved Soft-Pedal Attachment to Piano-Fortes; and I do hereby declare that the following is a full, clear and exact description thereof, which will enable others skilled in the art to make and use the same, reference being had to the accompanying drawing, forming part of this specification:

The drawing represents a vertical longitudinal section.

The object of this invention is to do away with the pads which are now used on piano-fortes, to muffle the sound, said pads being introduced between the strings and hammers, by means of the pedal-action.

These pads did not only muffle the sound, but changed also the nature of the same, as they were foreign elements, whose vibrations, however slight, differed from those of the strings, so that sounds of another character were produced as by the strings alone.

My invention consists in the application of an up-and-down adjustable rail, which is connected with the pedal, and which, when raised, will raise the hammers in such manner that their strokes will be reduced, thereby causing a diminution of the vibrations of the strings.

The advantages of this arrangement are manifold.

By not interposing any foreign substance between the string and hammer, the character of the sound produced will always be the same, to whatever degree the vibration may be diminished.

The motion of the elevating-rail can be regulated at will, so that the strokes of the hammer may be shortened more or less, to produce just the required reduction of sound.

By not having the pedal-action above the strings, more room is obtained, allowing a better bracing of the sounding-board, and preventing any parts of the action from coming in contact with such sounding-board.

A, in the drawing, represents the bottom board of a piano-forte frame.

B B are the keys.

C C, the hammers.

D D, the strings.

All these parts, as well as the action, bridging and frame-work of the piano-forte, are of suitable construction, and do not form part of my invention.

E is a wooden or other bar, extending under all the shanks, a, of the hammers.

It is fastened to the ends of two or more bars, F F, which are pivoted to suitable lugs, a, projecting from the frame.

From these bars F, or from the rail E, project, downward, rods c c, which rest with their lower ends on the ends of levers G, which are pivoted to the underside of the bottom, A, as is clearly shown in Fig. 2.

These levers are connected to another pivoted lever, H, as shown by dotted lines in Fig. 1, and also in Fig. 2, and the lever H is connected with the pedal in suitable manner.

The rail E may, however, be connected with the pedal in any other manner than that hereinbefore described.

When the pedal is moved, the rail E will be elevated so as to raise the hammers, and to bring them nearer to the strings. When the hammers are played their strokes will be reduced, and they will consequently strike the strings with so much less force that the vibrations will be diminished, and with them the sound.

To prevent the bridge E from being raised too high, a stationary stop, d, is provided.

It will, from the foregoing, appear that the performer can, by a slight and almost imperceptible motion of the foot, operate the pedal so as to increase or diminish the sound in such a graceful and harmonious manner as to produce the most perfect crescendo and diminuendo.

Having thus described my invention,

I claim as new, and desire to secure by Letters Patent—

The up-and-down movable rail E, when connected with the pedal of a piano-forte, for the purpose of elevating the hammers, substantially as herein shown and described.

Witnesses:

ROBERT STEPHENS,
W. L. MULLER.

JACOB GREENER.

In addition to his suit against Messrs. Chickering &

Sons (which, however, has not been pressed), Greener has sued Kranich & Bach, Billings & Co., J. & C. Fischer, Horace Waters & Co., Peek & Son, Steinway & Sons, Behr Brothers & Co., Wm. E. Wheelock & Co. and Christie & Son.

He owes Mason & Hamlin \$160 for organs and his lawyer offered to dispose of the claim against Mason & Hamlin for that sum—that is, to exchange receipts. Mr. Edward P. Mason told him he would not give him five dollars. He sold his shop-rights to a firm in this city last week for \$100 on the condition that the agreement should read \$500, but the firm paid only \$100, and lost just so much money.

On his shop-right blank we find as indorsers of his soft-pedal attachment the names of about a dozen eminent pianists. We wrote to one in reference to this and received this reply:

STEINWAY HALL, NEW YORK, May 15, 1885.

Editor Musical Courier:

I don't remember ever having given a testimonial for any soft-pedal attachment at any time or to anyone.

Respectfully,

S. B. MILLS.

The advice we offer to piano manufacturers is not to have anything to do with or to say to Greener's lawyer. Should he sue, the only correct course to pursue is to engage an attorney to defend the suit; nothing more will be heard of it after that. The firms that prefer a combined movement in order to secure one attorney to attend to the matter, can communicate with THE MUSICAL COURIER, and we will arrange a conference if a sufficient number is desirous that one should take place.

UNIFORM WARRANTY.

WE have decided to present to the manufacturers of pianos and organs, and also to the dealers, a comprehensive form of warranty which we shall propose for universal adoption by the trade in this country. Although it is intended that this warranty shall act as a protection to purchasers, it shall not be used as a means to annoy the manufacturer and dealer for trivial and untenable reasons. In fact, we intend to make it so concise and at the same time just to all parties concerned that it will at once be adopted.

It will embrace questions affecting exposure of the instruments to the action of the atmosphere; the checking of rosewood veneers; the splitting of the veneer or the sounding-board; the cracking of the plate; expenses in case of re-transportation; tuning and repairing and many other essential questions.

In order to get the views of every manufacturer and every dealer using a warranty of his own, we hereby request every firm interested in so important a movement as we intend to carry out to mail at once to our office the form of warranty now used by each, and, if necessary, to add suggestions which may subsequently be embodied in the warranty of THE MUSICAL COURIER.

The constant complaints in reference to the annoyances caused by the incomplete warranties now generally used have induced us to agitate the adoption of the Uniform Warranty. Please send at once all forms of warranty you can find, as it will take several months to complete the one we have in view, and the sooner it is presented to the trade and adopted, the better for the trade.

The following firms have sent in their warranties. Every manufacturer and dealer is requested to send warranty and suggestions.

B. F. Baker Boston.
D. H. Baldwin & Co. Cincinnati and Louisville.
Augustus Baus & Co. New York.
Behning & Son New York.
Behr Bros. & Co. New York.
C. C. Briggs & Co. Boston.
Burdett Organ Co. Erie.
Chickering & Sons New York and Boston.
F. Connor New York.
Conover Bros. New York and Kansas City.
Decker & Son New York.
Decker Bros. New York.
De Zouche & Atwater. Montreal.
Emerson Piano Co. Boston.
Estey Organ Co. Brattleboro, Vt.
J. & C. Fischer New York.
Guild, Church & Co. Boston.
Hallett & Davis Co. Boston.
Hallett & Cumston. Boston.
Hardman, Peck & Co. New York.
Hazelton Bros. New York.
Hinnert, Fink & Co. Pekin, Ill.
Ivers & Pond Piano Co. Boston.
Kranich & Bach. New York.
K. Kurtzmann. Buffalo.
Lindeman & Sons. New York.
Mason & Hamlin Organ & Piano Co. Boston and New York.

E. H. McEwen & Co. New York.
Henry F. Miller's Sons Piano Co. Boston.
New England Piano Co. Boston.
C. D. Pease & Co. New York.
Peck & Son. New York.
Theo. Pfafflin & Co. Indianapolis.
B. Shoninger Co. New Haven.
Freeborn G. Smith New York and Brooklyn.
Smith American Organ Co. Boston.
Sohmer & Co. New York.
James M. Starr & Co. Richmond, Ind.
Sterling Organ Co. Derby.
Stultz & Baur. New York.
Horace Waters & Co. New York.
Weaver Organ & Piano Co. York, Pa.
Wegman, Henning & Co. Ithaca.
Wm. E. Wheelock & Co. New York.
Whitney & Currier. Toledo.
Woodward & Brown. Boston.

THERE is no more noble position among the factors of civilization than that held by the patron and promoter of musical interests. Among those who shine resplendent in this field are Oliver Ditson and Company. For the promotion of the cause of music they publish the *Monthly Record*, and, sardonically we suppose, call it a musical sheet.

In this sheet, in the interests of the noble art of music, the firm has just published a thing, a supposed entity, entitled "The Devoted Apple." It is accompanied with musical notation, for voice as well as for piano, and with this go certain words supposed to convey a meaning to skulls with brains in them.

An old farmer once said that nothing under heaven ever hurt him so much as kicking against nothing. "The Devoted Apple" is worse than nothing, yet we proceed to kick against it, in the interests of music. Here is the first verse of the stuff:

"There was once a rosy apple,
A round and rosy apple,
And there came a little maiden
Beneath the apple tree—
A downcast little maiden,
With sorrow she was laden,
And the apple heard her sighing,
'Oh, my love, he loves not me!'
And by and by at twilight
Through the melancholy twilight,
There came a young man sighing
Beneath the apple tree.

N. B.—This was the same apple tree.

So sorrowful and mournful,

This refers to the tree, not to the apple or the young man.

It made the apple scornful
To hear him sigh and falter,
'My love she loves not me,
My love she loves not me.'

This æsthetic twiddle-twaddle is taken up in the second verse as follows:

"Oh, if I could but tell him
His little love is faithful,
If I could only call her,
Said the apple on the tree:

Now comes in the tragedy.

And his little lips were throbbing,

This apple must have been a pippin.

He could scarcely keep from sobbing,
For his heart was, oh, so very big,
Tho' very small was he;

The apple was about to burst under pressure of cider tendencies.

And sadly through the twilight,
The melancholy twilight,
The young man went a-sighing
From beneath the apple tree.

He had been eating forbidden fruit, and found it green. Result, cramps in the stomach.

So sorrowful and mournful,
It made the apple scornful,
And he said, 'It's quite astounding
What geese these mortals be,
What geese these mortals be-e-e-e-e!'

The writer pores over what happened subsequently, and makes the third verse read as follows:

Next morning they were sitting beneath the apple tree together, and the apple was so happy that his little twig went snap! He heard soft words spoken, and he knew the ice was broken, as he fell, in his excitement, in the little maiden's lap.

Observe the apple's fate.

"But they ate him up between them,
That tender little apple.

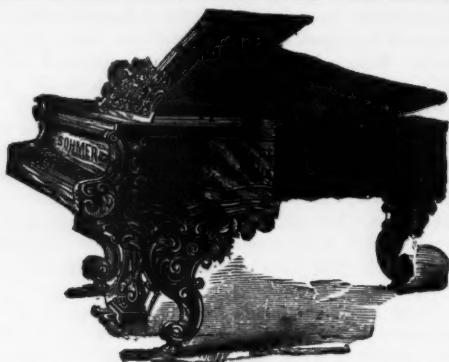
Having been out rather late, they naturally took to dew and apple.

A very, very cruel, but not uncommon shame."

We won't discuss this part of the subject. We merely add that the musical accompaniment which the Messrs. Ditson publish in honor of the art of music is on a par with the alleged verses. Although the names of the concoctors of the words and alleged music are published, we refrain from extending their circulation.

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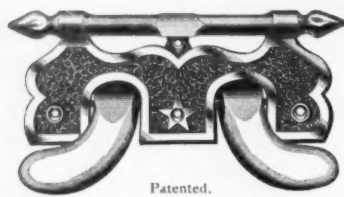
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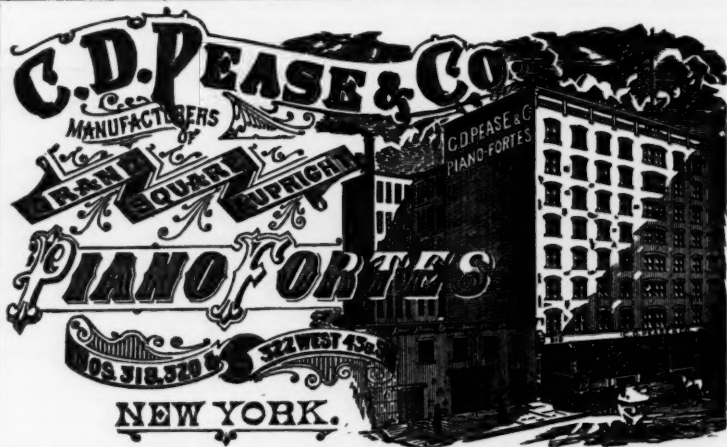
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Behr Brothers & Co.'s Prize.

MESSRS. BEHR BROTHERS & CO., the well-known manufacturers of the Behr patent cylinder uprights and the Behr patent harmonic uprights, received the following important telegram on Monday from Mr. Paul Gmehlin, of the firm, who was in New Orleans then. It was dated Exposition Building, and reads:

"Victorious! We have secured the gold medal for remarkable fine quality of tone, excellence of design, and perfection of workmanship in upright pianos."

As this is the first time that Behr pianos have been on exhibition and competition since the establishment of the business, this is indeed a victory for the manufacturers, which they immediately celebrated by closing the factory for the balance of the day, thus giving their employes a holiday.

The firm also sent 100 telegrams to their agents and dealers, notifying them of the result, which necessarily will be highly beneficial for the future of Messrs Behr Brothers & Co.

Every one of the fifteen Behr pianos that are on exhibition at the New Orleans Exposition have already been sold by Mr. Louis Grunewald. All the details of the awards will appear in next week's MUSICAL COURIER.

In connection with this, we hereby publish a telegram received by us in reference to a statement that appeared in last week's MUSICAL COURIER. This despatch comes from the exhibitors of musical instruments at the New Orleans Exposition:

EXPOSITION, NEW ORLEANS, May 16.

Blumenberg & Floersheim:

Your article of May 13 in reference to musical judges is highly incorrect. We must ask you to publish letter mailed you this day.

EXHIBITORS OF MUSICAL INSTRUMENTS,

Group 8, Class 508.

[Not having received the letter up to the time of going to press we are unable to print it this issue.—EDITORS MUSICAL COURIER.]

Estey Organs.

A SPECIAL advertisement of the Estey Organ Company, which appears in this issue of THE MUSICAL COURIER, represents the design of one of the latest styles of organs made by the Estey Company. So much has been said and printed in praise of the Estey organs that it is nearly impossible nowadays to comment upon them without reiterating what has already been told.

The judgment of some of the most renowned musicians in favor of the Estey organs is on record, and as their opinions are of great value we reproduce what some of them have said.

Sir Julius Benedict, one of the most renowned musicians in England, who was in this country as musical conductor of the Jenny Lind Concerts, said: "The Estey organs are distinguished by power and fullness of tone, with admirable purity and softness."

August Wilhelmj, the great violinist, recorded his views as follows: "The Estey organs are fine (beautiful) beyond comparison. I rate them above similar instruments of any other manufacture that I have seen. The tone is full, round and noble; the touch light and easy; the tune of the different registers specific and distinct, and the construction of blameless solidity."

Ole Bull said, in confirmation of a statement, that the Estey organ is the best substitute for a pipe organ. "After having used and heard these organs, I fully concur in the above statement, and say, in addition, that the tone is beautiful, round and effective."

Franz Abt, the eminent song composer, who died in Germany on April 2 last, said: "The Estey organs deserve the highest admiration. I consider them unsurpassed by any I have ever seen."

Friedrich Kücken, well known as a composer of German songs, operas and chamber music, and also a severe musical critic, said: "The Estey organs are undoubtedly the most superior instruments of that kind."

One of the most flattering testimonials, and one that comes from a pre-eminent source, is the following:

I have played upon the organs of Messrs. Estey & Co., and have been charmed with the quality of tone, which comes very near that of a pipe organ, and offers the same resources to the player.

CAMILLE DE SAINT-SAËNS.

But the greatest tribute paid to the Estey organ is from one of the greatest tone-masters, and it is unequivocal and reads thus:

It gives me great pleasure to give due praise to Messieurs J. Estey & Co. for their really splendid organs. The tone of these instruments is full, noble and charming, and has the advantage of pleasing and captivating the ear. To these artistic qualities must be added that they are of solid workmanship and of the most elegant finish, and I doubt not their having an extraordinary success in Russia.

RUBINSTEIN.

ST. PETERSBURG.

Such are some of the opinions held by eminent judges who have used, played and heard the Estey organs.

The factories of the company in Brattleboro form in the aggregate the largest organ factory in the world.

The branches and agencies extend throughout this country and Europe, with agencies in Asia and Australia. Hodge & Essex, the London agents, exhibit among others a superb Estey Salon Organ at the International Inventions Exhibition. The exhibit is No. 910 and has already attracted the attention of several London journalists, as per our Exchanges.

One of the best branches of the Estey Company is the Boston branch, under the management of Mr. Alexander M. Davis and a large corps of assistants. This branch does an immense trade in Boston and throughout New England and the maritime provinces.

Estey organs are sold in large quantities by Estey & Camp, Chicago and St. Louis; by Nathan Ford, St. Paul; by Sanders & Stayman, Baltimore and Washington; by the branch house in New York, and by hundreds of agents all over the country.

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Charles E. Rogers on Tuners.

THIS time ask for space to say something in reference to another evil in the piano trade. I refer to that class of men calling themselves tuners or teachers who make it their business to do all the injury possible, to prevent a sale by any competitor, and even carry it so far as to try to discourage parties who have purchased and paid for a good piano, and even (if they can do so) do some injury to the piano, such as forcing the pins in tuning (one up and another down) so that it will not stay in tune, thereby proving their assertion that that particular make will not stand in tune. Now, you know personally that I am fighting other's battles in this case, as we use a steel-screw tuning device that cannot be forced. I can give you the names of tuners and others here who make their living by this low-lived and dishonest business. Piano makers and dealers should do all in their power to prevent anyone from tuning their pianos who will not take enough interest in their work to keep the piano in good order.

The world is filled with pianos that are mostly of no earthly use whatever, except to afflict your next-door neighbor, if you owe him a grudge, but that would be like biting off one's own nose to spite his face. Now, do not misunderstand me. I say that most of the pianos in use are not fit to play upon, *not even for practice*. I include nearly all the pianos of the best makers. Now, I will appeal to you for a verification of this statement. How many pianos do you find that have been in use from one to two years only that are in good tune and in good order in every way? Please answer; it may open the eyes and understanding of piano makers who know the fact, but are asleep in regard to it. Now, nearly all of these pianos (I mean those of a good make) are just as good to-day as they ever were, if properly tuned and regulated. Am I correct?

Now, there ought to be a law in all the States to punish severely all tuners who are lazy and careless in tuning and who do not leave the piano in as good condition as possible. Then there should be another grade of punishment for those who go around tuning (or trying to) who know nothing about the business, and for this class I would suggest imprisonment for life.

Then for the third class, those who wilfully and maliciously injure a piano, hoping thereby to make an exchange, so that they may pocket a commission, I would strongly recommend hanging.

This question is too important to pass by. Why should tuners not be obliged to pass a thorough examination and be licensed as well as physicians or school-teachers?

The piano, if in good order, and of a fair quality of tone, is one of the greatest blessings to the whole human race.

Did you ever go home feeling in an unpleasant and despondent state of mind and find your better disposition suddenly returned

by a tune on the piano, more especially if the tones of a flute or violin or the voice are added to the piano? But how is it if the piano is out of tune, the tones hard and twangy and action all out of order, with keys sticking or rattling?

Perhaps some tuners will say that owners of pianos will not pay for having their pianos kept in good order; but this the tuners are also to be blamed for; they will not tell the owner that it needs anything more than tuning for fear they may want too much done for too little money. If they can tune a piano in half an hour and get two dollars or more for it, they are satisfied, but are not satisfied to do any good honest work at a fair price; besides, as a class, tuners are lazy, and do not want to "go through" a piano and put it in good shape, which, by the way, very few have brains enough or a sufficient knowledge of the construction of the piano to properly do.

Then, again, the tricks that are played by tuners who like to get an extensive (?) job of repairing have caused the public to be afraid of such jobs. It is a common thing for tuners to advise the restringing of pianos that do not need restringing, and if the piano is sent to some factory to be put in order, frequently the tuner will scour the wires, blow out the dirt from the inside, and brush off the sounding-board and oil the joints if too stiff (which oiling is an injury), and oil off the case and return it as having been thoroughly repaired, when, in fact, it is no better than before. Tuners frequently take out the action of a piano when joints are a little too stiff, pretending they are going to take it "to the factory" to put in new works or repair the joints, &c.; but in a great many of such cases it goes no farther from the house than the nearest hotel, where a room is engaged for a week or more; the action is safely stored there until the tuner comes again "from the factory" with the action.

Now, of course, the piano will soon get as bad as ever, and so the public find such jobs do not pay.

There are some good honest and capable tuners, but they are few and far between, even here in old Boston.

We have just had a little pleasant affair, in which one of our Boston tuners, one C—e, figured largely—in fact, too largely. He called on a lady who had one of our pianos, and finding she thought of purchasing either one of our make or one of the well-known H. F. Miller pianos, he began to abuse both makes in the most shameful manner and lied to her most outrageously—said the piano could not possibly be kept in tune two weeks, and that the Boston warerooms were full of our old second-hand pianos; that the Miller piano was equally bad, &c. When asked his opinion as to who made the best piano, he mentioned one of the cheapest made in Boston and also one of the cheaper New York pianos—a piano which has been run here as a cheap piano to play "second fiddle" to a higher grade that was sold by the same dealer. We

could, I think, make a just claim against him for criminal libel. The lady referred to told him she should tell us what he said and give us his name. *She has bought the very piano that he talked so about.*

Yours truly,

CHAS. E. ROGERS.

Boston, May 12, 1885.

[Mr. Rogers's communication is in many respects excellent. He asks us the direct question, "How many pianos do you find that have been in use from one to two years only that are in good tune and in good order in every way?" In reply we are obliged to say that less than 50 per cent. of the higher grade of pianos are in good tune and in good order after that time, and of the lower grade only a small percentage. There is one avenue in this city (Lexington avenue) in over one-half of the houses of which there are pianos, and not one-half of the pianos are in order.

That is one of the reasons we are agitating a uniform warranty. Here is a clause we are about to propose, and it covers Mr. Rogers's complaint as near as this nuisance—outside piano-tuning—can be reached. The clause should read: "This warranty on — Piano, No. —, becomes void should the purchaser permit any person claiming to be a piano tuner or piano repairer to touch the piano unless he first shows our (the firm's) written permission or indorsement." These indorsements or permissions must be so worded that they cover only a limited time, as old ones could be made use of by frauds; or it can be stipulated that the firm will send a tuner at regular intervals during the first year, and after that, at the expense of purchaser, at longer intervals. All these details can be arranged, and when that is accomplished the fraud-tuner will have received a great blow. The present lax system must be abandoned if the piano trade wants to get rid of this tuner nuisance.—EDITORS MUSICAL COURIER.]

To Play.

THE following pianists are now announced to play at the performances that will take place during the coming session of the convention of the Music Teachers' National Association: Wm. H. Sherwood, Carlyle Petersilea, Miss Fanny Bloomfield, Carl Faelten, S. B. Mills and Emil Liebling.

Labagh & Kemp have just placed an excellent organ in the hall of the New York Conservatory of Music. Mr. Griswold, the president of the conservatory, and the whole faculty are delighted with the instrument.

A grand organ from the workshops of Cavallé-Coll was inaugurated lately by M. Alexandre Guilmant and Jules Marie (the latter being the regular organist) at the Church of St. Etienne, Caen.

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Our New Spring Styles of Organs are creating a genuine furor among the trade, and within two weeks hundreds of them have been shipped. Orders must be placed early to secure necessary stock.

TO THE PUBLIC.

Our new Spring Styles of Organs are well calculated to revolutionize the organ business. So much for so little has never before been dreamed of. Apply early for Descriptive Catalogue and Circulars.

ESTEY ORGAN COMPANY,

Brattleboro, Vermont, U. S. A.



—Mr. H. L. Schreiner, of Savannah, Ga., leaves for Europe to-day.

—Mr. Fox, of the Chicago Indicator, is in the city, and will remain this week.

—J. P. Wiesel, the energetic Cumberland (Md.) dealer, is enlarging his warerooms.

—The Sturtevant warerooms, No. 37 West Fourteenth street, will be in shape for business this week.

—The John Church Company has moved into its new building, No. 74 West Fourth street, Cincinnati.

—H. Pinder has removed his piano and organ business from Jersey City to No. 200 Washington street, Hoboken, N. J.

—Mr. C. Kurtzmann, the Buffalo piano manufacturer, has been in Cincinnati, Chicago and St. Louis during the past week.

—The steamship Elbe, on which Mr. William Steinway was a passenger, arrived in Southampton last Friday. Mr. Steinway is in London.

—J. H. Hintermister, formerly of the Ithaca Organ Company, is attaching all the stock of the company in Pennsylvania that he can get a hold of.

—S. W. Pierce, of Junction City, Kan., has gone into the banking business, and will make his piano and organ business local only in the future.

—Rudolph Wurlitzer, of Cincinnati, has in press the nineteenth annual edition of his catalogue of musical instruments. It contains over 200 pages.

—The enlarged piano warerooms of Wheelock & Co., George Steck & Co. and Simpson & Co., all in East Fourteenth street, are great improvements.

—Mr. George W. Rose, living at Granville, near Westfield, Mass., lost an heirloom in a fire at his old homestead last week. It was a piano that was, according to his papers, made in London in 1741.

—A Hallet & Davis Grand piano will be played by Emil Liebling at Theo. Pfafflin & Co.'s Music Hall, Indianapolis, on Friday evening and Saturday afternoon. He will be assisted by Mrs. Enrique Miller, Mr. Paul Bahr and the Apollo Quartet.

—During an interview with Mr. F. G. Smith regarding the spring trade in pianos, he said his trade compared favorably with that of former years, that he had kept a full force of men at work during the winter and spring, but had not accumulated any stock in consequence of the steady demand for the "Bradbury." He does not anticipate any boom in the trade and yet is confident there will be no diminution in his trade. F. G. Smith, Jr., accompanied by his father-in-law, Jacob Shaffer, and Gen. Stuart L. Woodford, started on the 14th to visit their Agricultural Implement Factory in Central, N. Y., after which he will make an extended tour among the trade through the West and South.

—Ramos & Moses, of Richmond, Va., have just issued a "Knabe" list, which gives the names and residences of purchasers of Knabe pianos sold by them within the past few years. The list comprises 280 names in Virginia and 80 in the Carolinas. With such a number of Knabe pianos in use in the best families and in institutions of learning in that section of the country, Messrs. Ramos & Moses will not have much trouble in placing Knabe pianos in the future.

—Mr. Kilgour, of J. & R. Kilgour, organ manufacturers, Hamilton, Ont., returned on the 12th from a business trip to England and Scotland. He feels well satisfied, as he made a good agency in London for the United Kingdom. The business of the firm is in a healthy condition, and the Kilgour organ enjoys an excellent reputation in Canada.

—Mrs. Gabler, the widow of Ernest Gabler, left for Europe on Saturday in the steamship Oder, together with her children. Among the friends who bade adieu to the lady were Mr. Emil Gabler and wife; Mr. Schwert, the bookkeeper of the firm; Mr. Borneman, who is also with E. Gabler & Brother, and Mr. Otto Wessell, of Wessell, Nickel & Gross.

—POSTAL, CHICAGO.—Yes, our article was correct. The elder Mr. Lawrence, of the Boston firm of piano-makers, Lawrence & Son, is foreman of the finishing department in the Chickering factory, Boston. We do not know how many pianos the firm manufactures. The present facilities enable them to make two a week, possibly three.

—Mr. W. F. Tway, who controls the Hallet & Davis pianos in New York and vicinity, sold two baby-grands of that make last week, one in Brooklyn and one in Yonkers. One of the instruments was played by us and we were delighted with the tone-quality and the touch of the instrument.

—A handsome Stieff cabinet upright piano donated by Charles M. Stieff, of Baltimore, to the Confederate Bazaar held in that city, was raffled for on last Tuesday night. Nearly 1,000 tickets were sold at \$1 a chance. The lucky number was 816, held by Mr. Henry, of Berlin, Worcester county, Md.

—Justice Eduard Böhme, head of the well-known musical firm in Hamburg, Germany has died in that city, age 79.

—We have just heard from a reliable source that the Clough & Warren Organ Company is going into the manufacture of pianos on a large scale.

—Read our analysis of the Greener claim if you are interested in your own business. From a historical point of view it is worth study, if for no other reason.

—A. H. Simmonds, formerly in charge of Haines' Albany branch, has purchased that business, and will continue it in his own name in the future.

—Mr. Frank Teupe, of Louisville, who has gone extensively into the manufacture of soap, contemplates the gradual closing out of his piano business.

—William Warnes, of Utica, has taken the agency of the Baus piano. Mr. Warnes will soon remove to handsome warerooms on Genesee street, Utica.

—Grubbs & Early, of Columbus, Ohio, will soon dissolve partnership. Mr. Grubbs to purchase Mr. Early's interests. Both gentlemen will, however, remain in the piano business.

—Mr. Pilkey, of Hutchinson & Pilkey, Hamilton, Ont., returned last week from Florida and Texas and New Orleans, where he had spent three months on account of his health.

—We understand that a piano manufacturing firm in this city is about to start a factory on Ninetieth street for the purpose of making cheap pianos. We do not believe the move is a healthy one.

—Among the patents issued for the week ending April 28 were the following:

Music-holder, J. Frampton..... 316,534
Musical instruments, harmonic attachment for keyboard, E. F.
O'Neill..... 316,905

—The territory formerly controlled by D. S. Johnson & Co., Cincinnati, for the sale of the Chickering pianos, has been subdivided by Messrs. Chickering & Sons, and several new agents have been selected. We may publish a list of the new agencies in a week or two.

—C. D. Pease has invented a great improvement on upright cases which is destined to revolutionize the fretwork of the upright case. It goes beyond anything of the kind ever used. Patent has been applied for, and full description will be found in one of the coming numbers of THE MUSICAL COURIER.

—Augustus Baus & Co. have sued Aug. Rottenbach, of Buffalo. Mr. Rottenbach should have answered the polite letters addressed to him by Baus & Co., for such a course might have saved him the trouble and annoyance of a lawsuit. Not to answer a business communication shows lack of business qualification, or is an evidence of weakness.

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S. Liebling, E. B. Perry, Antoine DeKonski and others.

From the Cincinnati Times-Star, Jan. 16, 1883.

Dr. Maas always uses the Artist Grand of the
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accomplish wonders. Frequently he held a single
note in the melody through a dozen bars of harmonic
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From the Boston Transcript.

The MILLER PIANOS fulfilled their part in the per-
formance nobly; in fact, leaving nothing to be desired.

From the St. Louis Globe-Democrat.

No better concert Piano has ever been heard here.

From the Chicago Times.

The Piano was extremely satisfactory, both in point
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From the Boston Herald.

The quality of tone will not soon be forgotten.
The beautiful melody was sung by the Piano
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From the St. Louis Spectator.

A finer or more powerful concert Piano has rarely
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From the Musical Courier, New York.

The magnificent MILLER GRAND PIANO, which we
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and many others.

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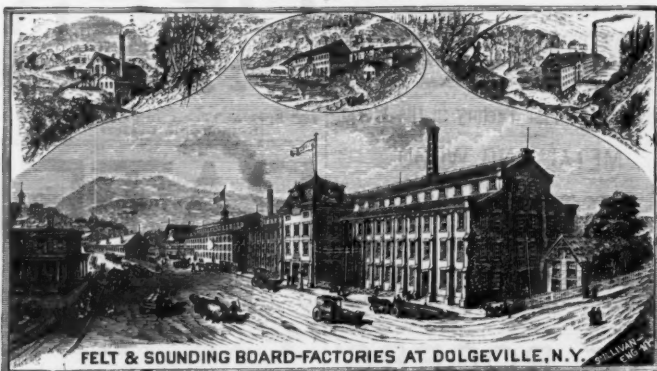
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